

SQUARE DANCING

MARCH 1971


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THE
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MAGAZINE
OF
The
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AMERICAN
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SOCIETY

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(See page 23)



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from the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

We have noted in Square Dancing Magazine that the average club dance is around seven squares. We have been running 11 to 13 squares. Our dues-paying membership is 173, over 21 squares. As a club we do have get-togethers at members' homes, at a hunting camp in the mountains, etc. There is usually some square dancing at these events, by records, with a caller or "amateur" and we enjoy it all.

J. Lee Brenneman
Flirts and Skirts Club
Shiremanstown, Pa.

Dear Editor:

We are sending a check to renew the subscription of Sgt. Baker. Here on Guam, when we start a new class we give a subscription to Square Dancing to the dancer or student who is responsible for the most students. We were real happy when Sgt. Baker introduced 10

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new people to our class and the fun of square dancing. This is the best way we know to say "thanks" to anyone who works so hard for such a good activity as ours. We enjoy the magazine very much as this is our main contact with
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SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



VOL. XXIII - NO. 3

Printed in U.S.A.

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**Membership \$5.00 per year includes
12 issues of the Official Magazine.**

PLEASE NOTE: Allow at least six weeks' notice on changes of address and be sure to give the old address as well as the new one.

Published monthly for and by Square Dancers and for the general enjoyment of all.

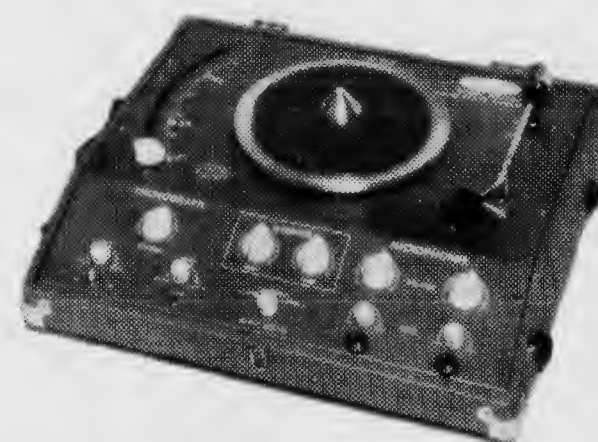
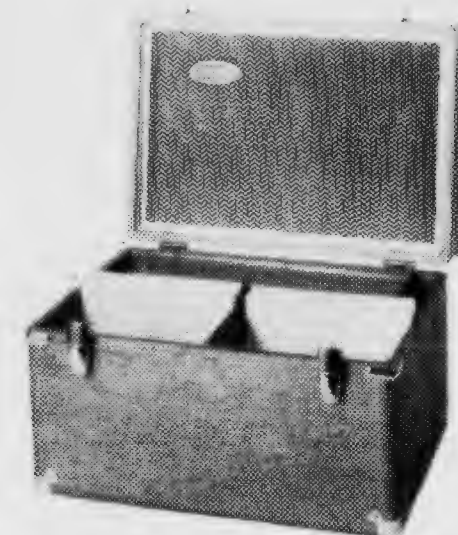
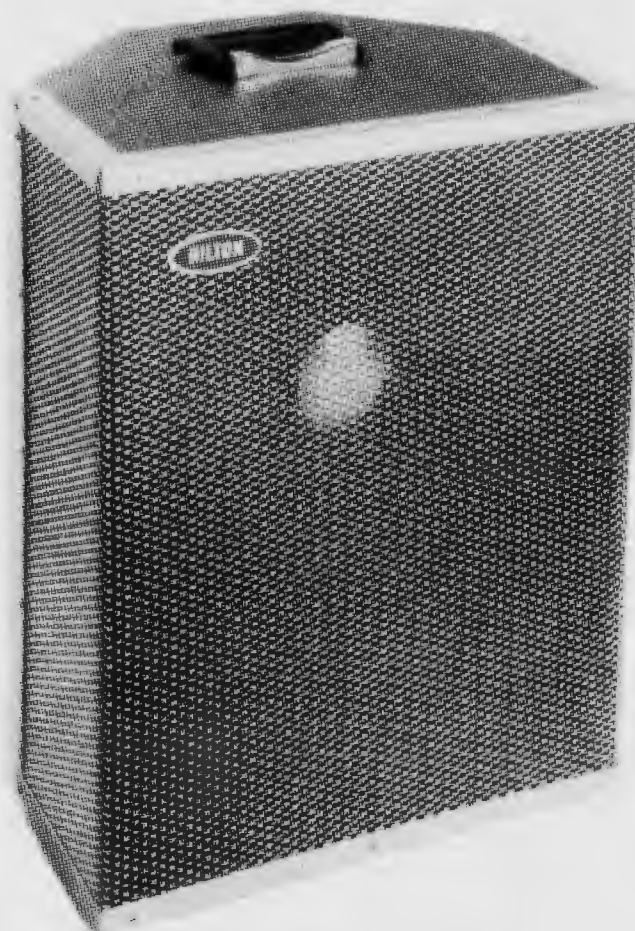
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RED HOT



AS THE MAGAZINES SEE US: The January, 1971 issue of Prevention, a health magazine, tells of the therapeutic value of the activity for the retired, the lonely, and the shy, as well as providing the opportunity for beneficial exercise. Manage Magazine carries an article by Muriel Lederer in which square dancing is mentioned as a great relaxer. And the Retired Teachers Association Journal features square dancing in a two-page article.

SOUTHERN CALIF. QUAKE SHAKES UP DANCERS: The February 9th earthquake that chased many square dancers out into the streets in the early morning hours caused severe damage to the new manufacturing "home" of Newcomb Audio Products located in Sylmar, center of the distressed area. Newcomb, manufacturer of caller's public address systems, reports considerable structural damage. Hope is expressed that the damage may be repaired quickly and the plant will soon be back in production.

SQUARE DANCING RETURNS TO CHEYENNE MOUNTAIN SCHOOL: After an absence of twenty years the activity returns to the site of its great resurgence. It was at this small public school in Colorado Springs that Doctor Lloyd Shaw recreated the dances of America and introduced them to the world. Today the school is much larger but the happy sounds of square dancing have returned in a new program that will soon see most of the faculty and many of the youngsters carrying on the old school traditions. It's good news.

HALL OF FAMERS GATHER: In a unique celebration held February 7th, ten of the fourteen members of The American Square Dance Society's Hall of Fame gathered together at California's Asilomar Conference Grounds for a banquet and get-together. Present at the unusual session (and shown in the picture at the right) were Bob Page, Marshall Flippo, Ed Gilmore, Lee Helsel, Arnie Kronenberger, Bruce Johnson, Joe Lewis, Bob Van Antwerp, Dave Taylor, and Bob Osgood(for S.I.O.A.S.D.S). Also present but not shown - Frank Lane.



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Square Dance Date Book

BIG EVENTS

WHAT IS IT SOMEONE ONCE SAID—the festivals and round-ups and conventions serve as the “frosting on the cake” for many in today’s square dancing. This month, the major square dance events of 1971 form an expanded Date Book. Perhaps it will be possible for you sometime during the coming months to attend one or more of these square dance “spectaculars.”

- Mar. 5-6—10th Ann. Conclave of Texas State Fed., KoKo Palace and Fair Oak Park Colis., Lubbock, Tex.
- Mar. 5-7—21st Yuma S/ & R/D Assn. Festival Pete Woodard Jr. H.S. & Kofa H.S. Gym, Yuma, Ariz.
- Mar. 6—7th Ann. Dixielanders S/D Festival H.S. Gym, Bossier City, La.
- Mar. 6—4th Ann. “Dance Your Cares Away” R/D Fest., Veterans Hall, Royer Park, Roseville, Calif.
- Mar. 7—1st Ann. Spring Hoedown Civic Center, Bartow, Florida
- Mar. 11-13—12th Ann. Spring Fest., Sheraton Park Hotel, Washington, D.C.
- Mar. 12-13—9th Ann. S & R/D Convention Memorial Colis., Cedar Rapids, Iowa
- Mar. 12-14—7th Ann. Spring Potawatomi Pow-Wow, The Inn. Pokagen Park near Angola, Ind.
- Mar. 12-14—7th Ann. Spring Potawatomi Pow-Wow, The Inn, Pokagen Park near Angola, Ind.
- Mar. 13—5th Ann. ORA Spring Swing Bell Audit., Augusta, Ga.
- Mar. 13—7th Ann. C.K.S.D.A. Jubilee City Audit., Manhattan, Kans.

- Mar. 19-20—23rd Ann. S.W. Area S/D Assn. Spring Fest., El Paso, Texas
- Mar. 19-21—2nd Ann. Lakeside Steppers Maple Sugar Festival, H.S., Burlington Vt.
- Mar. 19-21—Ontario R/D Showcase, The 401 Inn, Kingston, Ont., Can.
- Mar. 20—Grand Promenaders Spring Festival John Wayland Interm. School, Bridgewater, Va.
- Mar. 21—Lotus Rounds 2nd Ann. Spring Around, Custer Elem. Sch., Monroe, Mich.
- Mar. 21—Westernaires 3rd Ann. Round-Up Nat’l Guard Armory, Omaha, Neb.
- Mar. 26-28—3rd Ann. Jamboree Shasta H.S., Redding, Calif.
- Mar. 26-28—Kansas R/D Assn. Festival Emporia, Kans.
- Mar. 26-28—5th Ann. R/D Festival Balboa Park, San Diego, Calif.
- Mar. 27—Quadrille Club 30th Ann. Dance Valley View Sch., Battle Creek, Mich.
- Mar. 27—Ruy Camp 3rd Ann. Dance S.E. Fair Grounds, Atlanta, Ga.
- Mar. 28—Benefit Squar a Rama Fenton H.S., Fenton, Mich.
- Apr. 2-3—18th Ann. Alabama Jubilee Munic. Aud., Birmingham, Alabama
- Apr. 2-3—Southwest Kansas Spring Festival Municipal Audit., Dodge City, Kans.
- Apr. 2-3—8th Ann. Forest City S/D Festival Centennial Hall, London, Ont., Canada
- Apr. 3—Crippled Childrens Benefit Sq. Dance Nat’l Guard Armory, Sidney, Nebr.
- Apr. 3—16th Ann. Jamboree, Y.M.C.A., Decatur, Ill.
- Apr. 3—17th Va. S/D Festival, Memorial Gym, U. of Va., Charlottesville, Virginia
- Apr. 3—24th Ann. N.E. Okla. S/D Assn. Festival, Assembly Center, Tulsa, Okla.
- Apr. 3-4—Chiefs & Squaws 3rd Ann. Fest. St. Marys H.S., Paducah, Ky.
- Apr. 16-17—17th Ann. No. Dak. S/D Conven. & Jamboree, Williston, North Dakota
- Apr. 16-17—24th Ann. Valley of the Sun S/D Fest., Union High School, Tempe, Ariz.
- Apr. 16-17—2nd Ann. No. Ont. S/D Assn. Convention, Pinewood Park Motor Hotel, North Bay, Ont., Can.
- Apr. 16-18—A-Square-D Spring Holiday Bus Trip, Las Vegas, Nevada

(please turn to page 65)

With the cost of almost everything going up these days it's time to look at

The Rising COST of SQUARE DANCING

Here are two opposing composite viewpoints expressing methods of meeting today's spiraling costs of the activity.

route one

We must charge more for Square dancing

WITH THE PRICE of just about everything going up these days, including hall rentals, callers' fees, and even cakes and coffee, it's time that square dancing gets in step and takes a more realistic view of admission charges.

Too many clubs faced with a financial squeeze find it impossible to continue at the same rates they charged fifteen, ten or even five years ago. One dollar per person is not enough to pay for three hours of just about the finest evening's entertainment available today. Check the costs of other entertainment. The last fifteen years has seen a rise in motion picture theater prices from \$1.00 to \$2.50-\$3.00 and for legitimate theater from \$4.00 to \$10.00 or even \$15.00. Why should square dancing be an exception?

Over the years the cost of caller/accompaniment records has increased from \$1.10 to \$1.75 (in some instances). Passable sound equipment at one time was available for little more than \$100.00. Today's demand for high quality sound reproduction has boosted the price for public address systems sometimes to as much as \$800.00 or \$1,000.00. In many cases the caller is still being paid today the same fees he received more than a dozen years ago. It would seem that if we are to continually raise the standards of calling excellence we must encourage callers by increasing their calling fees as well.

The days of \$5.00 per night hall rentals have long since vanished, and yet unless we pass this increase in prices along to our dancers scarcely a club in the nation will not find difficulty during the coming year in keeping its financial neck above water.

The solution is plain and simple — the cost per person for an evening of square dancing must realistically be adjusted to the times in which we live.

This is NOT a time to raise prices

IF ONE WEALTHY PERSON were to rent an airplane for \$10,000, two people would expect to pay \$5,000 each. Twenty would cut the cost to \$500 a person. But 200 people, sharing the aircraft, would each need to pay only \$50.

Perhaps this illustration can serve to point out the dilemma faced by many 2, 3, and 4-square clubs today. When a limited number of people split the total bill, the cost per person is high. How many halls today could hold twice or three times the number of dancers on any given evening? Undoubtedly, quite a few. The problem, therefore, is not simply in making each person pay more, but rather to share the total cost with a greater number of participants.

"But there just aren't any more dancers," someone is bound to say. That may be our problem. If we are to find a solution, we should understand *why* there aren't more dancers, and then set out to do something constructive to change the situation.

While Mr. and Mrs. Average Citizen today are growing accustomed to rising costs, there is no indication that they like it. Many who have retired in recent years (and the retirement community represents one of square dancing's great potentials) live on a "fixed" income. As the other costs of living increase, the amount of money available for hobbies, recreation, and entertainment diminishes.

There is also the vast cross section of our population represented by the young married people just starting new families who face the growing costs of babysitters, etc., and who find it difficult enough to participate in square dancing without considering a price raise. When you speak of the increased rates of movies, you're speaking of an activity that has long since priced itself out of the range of many of these young married people. And yet, these

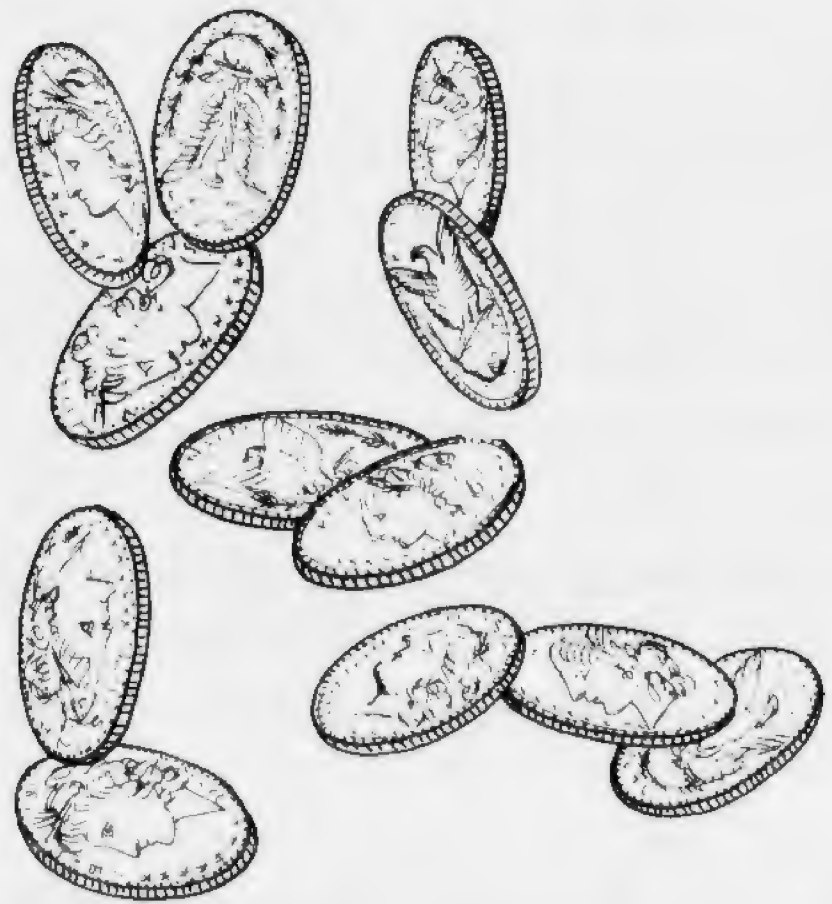
people — all of them — young marrieds, senior citizens, etc. — should not be deprived of the pleasures of square dancing.

Indeed we must not overlook the increased cost demands upon the caller, for like any professional in business today he deserves, and must have, an intelligent income in order to stay in the business of calling and teaching. Perhaps we can do nothing about the rising costs of hall rents and the doubled cost of postage rates and other similar problems, but to simply attempt to solve the situation by charging each individual more can only have the effect of cutting more people out of square dancing and creating a continual circle of higher charges, resulting in fewer people, resulting in each person paying more, etc.

It's time for a closer look at the activity as a whole and not a time to rule more people out simply by restricting it to those who can afford to pay more.

There's more than one way to alleviate the problem. In some instances two clubs, each with only four or five squares of members in regular attendance, and each finding it more and more difficult to pay the bills, have joined together to make one healthy club. But most important, *now* is the time to look at "what" we're offering to see if our "product" is actually appealing to the largest possible audience.

With the prospects of increased unemployment in some areas let's not rule out those who want to square dance, simply by pricing them out of the activity.



What is a Patter Call and what is Hash? We tend to get them mixed up just as we do with the terms "hoedown" and "breakdown." Let's take a closer look and bring in the assistance of a few authorities in this installment of

Free-for-All

with bob osgood



WE CAN ALMOST COUNT ON RECEIVING one letter each month asking if the terms hash and patter are one-and-the-same and, if they are, why we keep calling them by two different names. Perhaps we can best answer in this way.

Modern square dancing, like its traditional counterpart, consists of a number of ingredients. These include all of the dances you do during an evening's program. There are the squares, the rounds, circle dances, contras (or line dances), and perhaps several others. The dances done in the square formation are these. (1) The singing calls or routines set to a specific tune substituting square dance language for the original lyrics. (2) The quadrilles which are carefully constructed dances that are prompted or cued by the caller on the last beat of one phrase of music, thereby allowing the dancers to start each movement on the first beat of the new phrase. (3) The patter calls.

If you're a Gilbert and Sullivan buff you'll recall some of the fast talking patter tunes that highlight many of their operettas. In square dancing the patter call gets its name from the same brand of fast, rhythmic, time-keeping verse. To get to the roots you have to go back a few years to the time when there were many do si do figures, lengthy right and left grands and promenades. When these occurred the caller would fill in with bits of verse, or patter. These dances became known generally as patter calls.



In today's dancing the average tip or brace of dances consists of one patter call and one singing call. Some areas, of course, vary this a bit but generally speaking this is the case. Now, the patter call is the extemporaneous call. It's the one built by the caller as he goes along. A number of years ago each patter call was built around one particular figure. The caller would call this same figure over and over until each couple in the square had had his chance to lead in the action. As the caller's repertoire increased, and in order to liven things up a bit, one day he decided to blend two of these figures together. Couple one did one pattern, then couple two did a second. Someone likened this blending of several ingredients to the meal at the end of the week when all of the leftovers were combined into "hash."

In the 1950's when the number of square dance basics was suddenly swelled by dozens of new inventions, combining a number of these that would take a dancer from "home" position all around the square

and eventually return him to "home" was known as "hashing the basics" or "hashing the breaks." Therefore, in reality the patter call became the hash call as we know it today.

Now, one other thing. Accompaniment. While the singing call is set to a specific tune, as we mentioned earlier, the patter call or hash was called to a hoedown — usually any hoedown. Contemporary hoedown music, generally identifiable by its good strong rhythmic beat, still bears some resemblance to the traditional "sounds" of the activity. Many of the same tunes (Chinese Breakdown, Rubber Dolly, Up Jumped the Devil, etc.) are still very much in evidence although in some cases a bit altered with modern instrumentation and modern recording methods. But, as long as we're on the subject, what does the term, Hoedown, actually mean?



Dorothy Shaw did a bit of checking for us on the subject and came up with this from The Great English Oxford Dictionary (13 vols) 1933: "Hoedown U.S. a noisy riotous dance; equivalent of breakdown." Then, checking the American Webster unabridged she found this on Breakdown: "A noisy, riotous, shuffling dance, especially one engaged in competitively by groups or couples in succession."

"This," comments Dorothy, "is a universal folk dance device and I have seen, in Colorado, this very thing done in regular squares; suddenly the square broke down into a breakdown — the band suddenly allowed a long chorus for the men to use for out-doing each other." (Editor's comment: We have seen this particularly with the Russian dancers when the men, often a group of soldiers, have challenged each other with progressively more difficult combinations of dance steps and gymnastic displays.)

Still on the subject of Breakdowns, from The Great English Oxford Dictionary: "A riotous dance with which balls are often terminated in the country." And from the 1864 edition of New England Tales (Bartlett), "Don't clear out when the quadrilles are over. We are going to have a breakdown to wind up with."



And so it was, and probably still is in some areas, that the last dance of the evening was geared to the most hearty souls, the hoedown or breakdown being the finale. And we find that in today's square dancing the hoedown tune accompanies the patter (hash) call in what is perhaps the most challenging portion of the dance. To be sure, although we have no basis in fact, some hearty soul years ago, finishing his Saturday's work in the fields must have heard his wife call out to him, "Henry it's time to go to the square dance. So, put your hoe down!"



Some Thoughts from a square dancing Doctor

A LONG-TIME SUBSCRIBER TO SQUARE DANCING MAGAZINE and an anesthesiologist in Northern California, W. Allen Conroy, wrote an article on his involvement and the benefits of square dancing, in one of the medical journals, Medical Economics. He says, in part:

. . . I not only mastered square dancing (after a shaky start) but I became an unabashed addict. Today I dance 6 to 10 times a month and I consider it the perfect recreational outlet for doctors. It combines mild physical exertion with a total mental concentration that erases all worries about practice and leaves you mentally refreshed.

Not Too Strenuous

The physical exertion can be as gentle or as vigorous as you care to make it. The basic step in square dancing is a shuffle and it doesn't take a great deal of effort; men and women in their 70's dance regularly without undue strain. On the other hand, dancers who feel the need to burn up more energy can add all the kicks and flourishes they want. Colleagues who work in rehabilitative medicine tell me it's an excellent form of cardiac exercise.

The mental concentration required involves listening for and following all the complex moves dictated by the caller. Only rarely do

you learn a whole dance. Instead, you learn a series of calls, such as Allemande Left, Promenade, etc. . . . Eventually you learn 60 or 70 such calls and during a dance the caller puts a number of them together to form a pattern. You do have to pay attention — to hear the call, understand the action and respond in time to the music . . .

Square dancing had one totally unexpected benefit for me. Not long after I got seriously involved in it I found my rapport with patients improving noticeably. Thinking this through, I came to the painful conclusion that I had been something of a stuffed shirt who took myself and my medical mission in life too seriously. . . . Square dancers, as a group, are . . . relaxed and outgoing and I could only conclude that as my exposure to such people increased, I began relaxing and acting more friendly myself. My patients were responding by meeting warmth with warmth . . .

I'm occasionally asked if after 15 years of it I don't sometimes get bored with square dancing. My answer—"I've already won the Knot-head Badge, which is awarded for taking four couples and a caller 100 miles to a dance and coming back the same night. Now I'm shooting for the Knucklehead Badge, which you earn by dancing seven nights in a row!"

FRANK ROBERTSON

In every large square dance area there seems to be a few individuals who truly are dedicated unselfishly to the service of their fellow square dancers. One of these was Frank Robertson of Sacramento, California. For many years a caller and teacher, Frank and his wife, Gerry, saw the need for a center of square dance activity—not only a place to dance, but a place where square dancers could meet in a spirit of friendliness and be able to avail themselves of the costumes, equipment, records, etc. so necessary in today's square dance program.

Frank's respect for square dancing was very much in evidence in the quality of the structure he built. Over the years his business reflected the friendliness and wholesomeness that Frank felt was so important to this activity. His was more than a mere business of supplying the needs of other dancers. Many of his customers were isolated in remote corners of the world and Frank continually came to their rescue with advice, suggestions and assistance of all types. The most valued recompense for all his efforts was the friendship of square dancers everywhere. This Frank valued to the fullest. Frank Robertson passed away the first day of this year, and though he is no longer with us in person you can be sure that the results of his unselfishness, his friendship and his devotion to the activity will be felt for a long time. We join with his many friends around the world in extending our sympathy to Gerry and the other members of his family.



A Guide to Better Dancing

THE SUBJECT OF A DIXIE CHAIN comes up every so often and like so many basics a better understanding of the movement is needed in order to insure a comfortable maneuver.

Here's the standard definition of a Dixie Chain: two couples meet while in single file. They move by each other as in a Grand Right and Left, using alternating hands. The first two dancers start with right hands and the second two start with left hands. Couples are in single file awaiting the next call at the completion of the figure.

Because of the fact that "follow-up" calls so frequently are taken for granted, a person may come to believe that a Dixie Chain always ends with the lady turning left and the man turning right (or something of that nature). Actually, the movement ends as the last two people pull by each other with the right hand and any one of an almost unlimited number of follow-up movements then enters the picture to direct each dancer which way to go.

Paraphrasing a familiar statement, it's a fact that in square dancing he who anticipates is lost, and even if there is a delay before the next call comes along to direct your further movements, dancers should remain facing straight ahead following the Dixie Chain, actually in two single file couples back to back.

Another trouble spot in this movement just as in a Grand Right and Left is the fact that there is occasionally a tendency for a person to take hold of hands then pull the other person by before starting into motion himself. The result is an awkward and erratic movement. All dancers should extend their hand as in a hand shake and move by each other simultaneously, dropping the hand hold as they pass each other. A tendency to hold on to the hand after passing another dancer has the effect of arresting their correct direction and aiming them on a wrong tangent.

DRILL MATERIAL: Perhaps all of this won't seem a problem until you actually try a

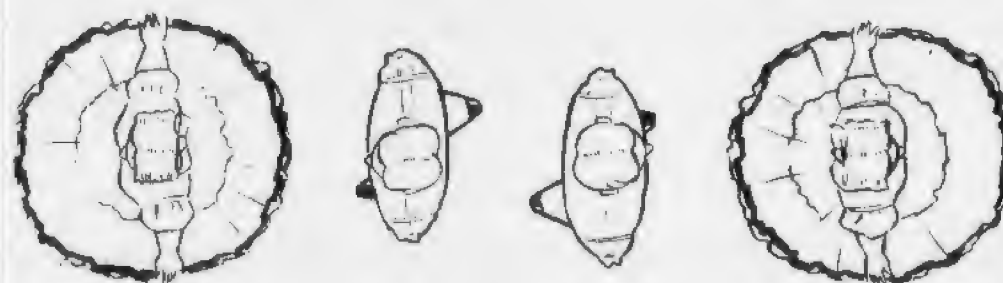
Dixie Chain, thinking in terms of where you face after the movement is completed. Take your partner and face another couple. Have the two ladies start the movement as they would in a regular two ladies chain. As they give a right hand to each other and pull by, the man should be ready with his left to move forward. Check the hand holds, a firm but comfortable hand grip. Not a pull by which infers a yank or heavy-handed grasp and yank, but a comfortable sense of direction. As the leading person reaches the outside, move a step or two forward and then stop while facing straight ahead, allowing room for the follow-up person to move in behind. Try this a couple of times and then mix the couples with the men leading in the Dixie Chain or mix one couple only so that an Arky style can be done smoothly.

CONSIDERATE SQUARES

DIXIE CHAIN



As the two ladies take right hands, they move by each other extending the left to the next as in a Grand Right and Left.





At the completion of the movement all are facing straight ahead, awaiting the next command whatever it may be.

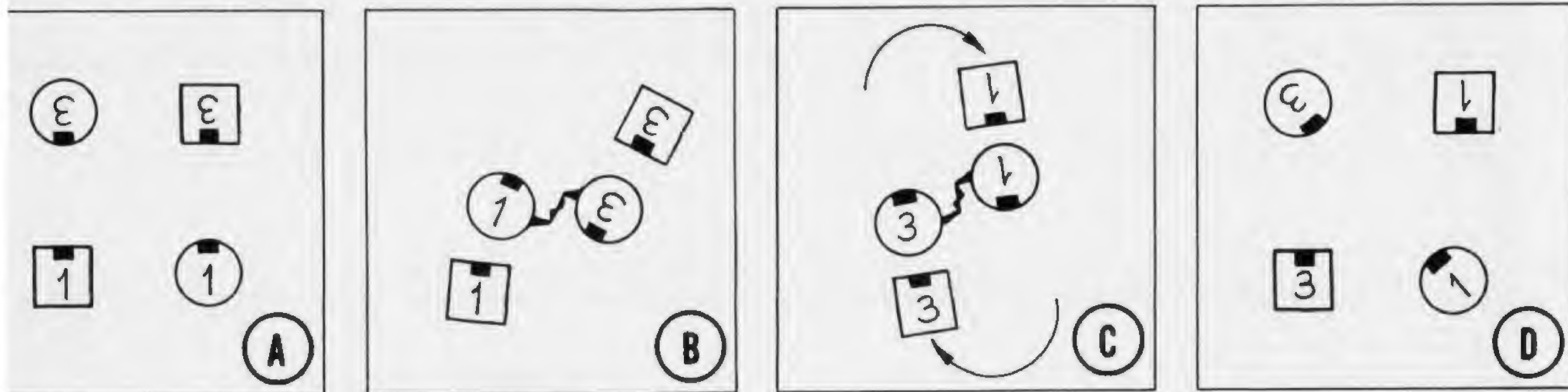
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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY

TAKE A GOOD LOOK

a feature for dancers

(and for callers, too*)

Join Joe  and Barbara  as they talk about "Flutter Wheel."



JOE: Barbara and I tend to disagree on a few things in square dancing, most of which have to do with our own personal likes and dislikes, but there is one subject we agree upon completely. "From the dancer's standpoint it's very discouraging to learn a new movement and then find that there are two or three different ways that it is being taught."

BARBARA: What Joe probably is referring to are the experiences we've had recently with the call Flutter Wheel. The first time we got it was in a workshop with a visiting caller. Later our caller taught it to the club, but differently than we had learned it the first time. Then just two nights ago we were out visiting and had it explained to us yet a third way.

JOE: Really when something like this happens we'd just as soon bury the whole thing, but we could see that the call was probably going to be around for a while, so we checked with our caller to find out what we were "supposed to do." Evidently he had been giving it quite a bit of thought and he had checked the way a man named Don Williamson had originally written it and then checked with a number of different examples to find out which of the interpretations would work best in all instances.

BARBARA: So, here's what we found out, and Joe and I both agree that in dancing it

this way it's infinitely more flexible to put us in the correct position under almost any conditions. You start with two facing couples (A), and on the call "Flutter Wheel" the two ladies step forward, take right forearms and do a turn thru (B).

JOE: As the two ladies turn by the right, each man follows his partner across the set to the spot vacated by the opposite man. (C) As the ladies continue on with their turn thru and then do a right face U-Turn Back (D) they complete the movement.

BARBARA: One of the variations we ran into along the way had the men hold the hand and walk along side their opposite lady. In the other offshoot we put arms around that opposite man in a two-couple Star Promenade. While this worked in some examples we found that if we were to do others, the hand hold or the arms around put us out of position.

JOE: That's right, particularly if the call Flutter Wheel and a quarter more were called. That quarter turn following the same direction each of us had been going would make us face one quarter to the right in single file the man behind the lady. We feel better about the movement now and hope that we've been of some help to you.

***Callers: You'll find some examples of Flutter Wheel on page 39.**

The Dancers

Walkthru

LEST WE FORGET

WHEN INDIVIDUAL MEMBERS of a square dance club have served it faithfully and well as club officers, do we remember to acknowledge their endeavors when their term is completed? Sometimes in the haste to find satisfactory and willing people to handle the responsibilities for the next year, we unintentionally overlook the outgoing officers. Occasionally a club may have an individual who has retained the same office for several seasons, and who, when he finally says he must relinquish the position, is really "let out to pasture" with almost no notice.

Those people who are willing to work for a square dance club are too important to lose as active members after they have finished their terms of office, for they are the ones who have a special feeling for the group, a deep conviction of the importance of the club. Don't let them just disappear from the scene.

Perhaps your club has a special way to recognize the change-over of officers. This might be a potluck dinner where outgoing officers hold reign (as well as the incoming ones having an opportunity to be introduced). Perhaps you give your past officers a small bar to attach to their regular club badge, indicating which office they have held. Or perhaps you give them some other gift as a token of your esteem. Perhaps a permanent club scrapbook records both pictorially and with the written word the names and deeds of those who have helped your club up the ladder. Perhaps you use a club bulletin board to announce the deeds of valor of club members. Or, perhaps you hold a special dance in honor of these persons. If such is the case, you may find it valuable to dip into the archives each year to be sure that all past officers receive a special invitation to this dance. In this way you not only renew your thanks but perhaps you keep these people interested in continuing as active club members.

However you remember your dedicated, working club officers, the little time it may take to extend a special word of thanks will be appreciated and will benefit both the giver (the club) and the receiver.

BADGE OF THE MONTH



At a small U.S. military installation on Japan's southernmost island, Kyushu, there is an up-and-coming square dance club, the Hakata Hoedowners. Organized about two years ago, the group enjoys weekly get-togethers and also sponsors a class of beginners on another nearby base.

The attractive badge is certainly Oriental in feeling, incorporating a bamboo motif around the outer edge. The Japanese characters in the center of the badge translate, Nippon, meaning Land of the Rising Sun, or Japan.

Perhaps some of the Hakata Hoedowners will be on hand in Tokyo the latter part of this month to participate in a special dance sponsored by the Tokyo Square Dance Callers Association and the Far East Square Dance Callers Association when they host some 80 members of The American Square Dance Workshop's Oriental Holiday. Another example of square dance friendship in action.

AFTER PARTY FUN

SOMETIME AGO A SQUARE DANCE FRIEND sent us this party stunt. Originally we mimeographed it and had fun with it at home parties. Later on we hit upon a method to use it at a large square dance gathering. We made our own 35mm slides of the sayings and projected these on a large screen. By dividing the audience in half, we pitted one side against the other to see who could call out the correct saying first. With a smaller group, you might letter the sayings on large sheets of paper or cardboard with the same results.

Now, what are we talking about? We're talking about Slurvian Translations. These are well-known sayings written in a slang-type of phonetics or what is known professionally as sound-mindedness.

The problem is for you to figure out what they really mean. One hint: Forget your literal spelling and reading rules and just let the sounds of the words roll out. We'll give you

DO YOU KNOW THAT?

If it were not for the automobile square dancing would still be limited to a very localized, neighborhood-type activity. It is estimated that the average person travels better than seven miles to attend his own club dance, and of course many individuals travel much farther, some more than 50 miles to find a single dance. Add to this the countless miles added to the family car each year by those people who attend festivals, vacation institutes, the national convention, etc. and it's easy to see that the car is a much-appreciated factor in square dancing. And what easier way to tote a passel of petticoats!

ASILOMAR SAM

To the many Asilomar Square Dance Institute alumni who have asked for a picture of our mascot, here he is. To those of you who have not had the opportunity to attend Asilomar, may we explain. The vacation camp is

the translation to the first Slurvian saying to get you started, and just in case you have any trouble with any others, we'll print all the answers next month.

1. Rocker buy bay bee inner treat hop.
(Rock-a-bye baby on the tree top.)
2. Turnip out fir ply.
3. Rolands tone gadders Nome ahs.
4. Sinkers honkers sick spent.
5. Law tent britches full in town.
6. Diamond died weights fur Nome Ann.
7. But tune toot a gather.
8. My tea hoax farm ladle eggs horns crow.
9. High pled jelly gents two thief lag.
10. A fit furs chewed own suck seed dry egg hen.
11. Thoroughly Burt gashes swarm.
12. Butter laid done over.
13. All swell attend swell.
14. Up any shave sup any urn.
15. Asher wait a bulb ounces.
16. Ink ought weed rust.
17. Key pass tiff up hurl hip.
18. Air snow full Ike a knoll full.
19. Hulking coal Vasser Murray Holtz hole.
20. Ah waits beep a light.
21. Row musn't Bill Tinted "A".
22. Row saucer Ed Ann file huts Herb Lew.
23. Have fellow fizz bed air a nun.

located on the coast in Northern California, and representing the area, the badges portray a seahorse. Two years ago, John and Lorraine Melrose, active participants, designed and made an 18", red and black, quilted replica of the seahorse, complete with western tie and hat, and dubbed him Asilomar Sam. This year he helps us celebrate our 20th year at Asilomar.





HOW DOES YOUR CLUB REMIND ITS MEMBERS about its dances or invite guests to attend? If you meet weekly, perhaps you depend on the fact that everyone knows that each Thursday night the group will be dancing in the Grange Hall. Perhaps it is up to individual members to personally invite guests.

If you're an Open Club, perhaps you advertise in a local square dance magazine and/or post flyers at other clubs, at association meetings and special dances. If you're a Closed Club and meet one or twice a month perhaps you print up small business cards listing all the club dates and callers for a year and distribute them to members at the beginning of the season; or perhaps you publish a monthly newsletter for club members which not only keeps them posted on club news but reminds them of the dance dates for that month.

Perhaps the most universal method is to mail out reminder postcards just prior to each dance with more elaborate invitations being sent for special dances. Postcards can be standard post-office cards or heavy paper cut the same size can be sent for the same postage. Labels typed in duplicate or mimeographed in quantity save time on addressing.

Some clubs have standard invitations printed in quantity on postcards with the club name, location and possibly a club emblem, leaving blanks for the date, time and caller, and then just fill in the necessary statistics for each dance. Other clubs vary the postcard each time to tie it in with some particular theme or time of year, making use of artistic club members, or appropriate gummed stick-ons, etc.

Invitations which are to be enclosed in an envelope allow for all kinds of originality, depending on the type of dance and the amount of money to be expended. These run the gamut from engraved or printed announcements to

hand-made, personalized invitations.

Here are a few additional suggestions from Ruth Kennedy of Canoga Park, California, a very clever gal with invitations.

. . . The use of color, either on the envelopes, paper or printing, is a good way to attract attention.

. . . Cartoons across the top or bottom of a letter that is sent every month by a club is a good attention-getter.

. . . Tissue paper cut in appropriate shapes and overlapped, using white glue, makes a colorful cover for an invitation.

. . . Letters that substitute pictures for certain words will generally be read and remembered.

. . . If a caller has gummed stamps with his picture, these can be used on invitations.

. . . When using any rubber stamp, practice with it until you know how to get a clear reproduction.

. . . When using glue with any item, check it out well in advance. There is nothing worse than putting time in on a special invitation and then discovering it falls apart in the mail.

. . . Felt can be cut to shape and glued on a cover for an interesting third-dimensional effect, and it mails well.

. . . Use pictures from catalogues, coloring books and newspaper advertisements.

. . . For a pot-luck, add a recipe to the invitation or cut out food pictures from a magazine and paste at the top.

. . . An inexpensive plastic flower can be cut close to the flower and pasted on an invitation for a spring dance.

. . . For holiday invitations write on the paper with white glue and sprinkle with glitter while it is still wet.

. . . Hobby shops are a good source of seasonal add-ons for invitations.

SQUARE DANCE DIARY by a square dancer



Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

“AT THE SQUARE DANCE SHOP”

"...I'D LIKE TO ORDER
ONE OF THESE — TAPERED
THE OTHER WAY"

"... I'LL TAKE ONE OF THOSE
HATS, ONE OF THOSE, A PAIR
OF THOSE, AND — WE'RE
STARTING BEGINNER'S CLASS
NEXT THURSDAY..."

THANKS TO

Dzidra Damerel Crown Point, Indiana

We invite you to send in
your suggestion for a scene
in the Square Dance Diary.



• Chapter eight



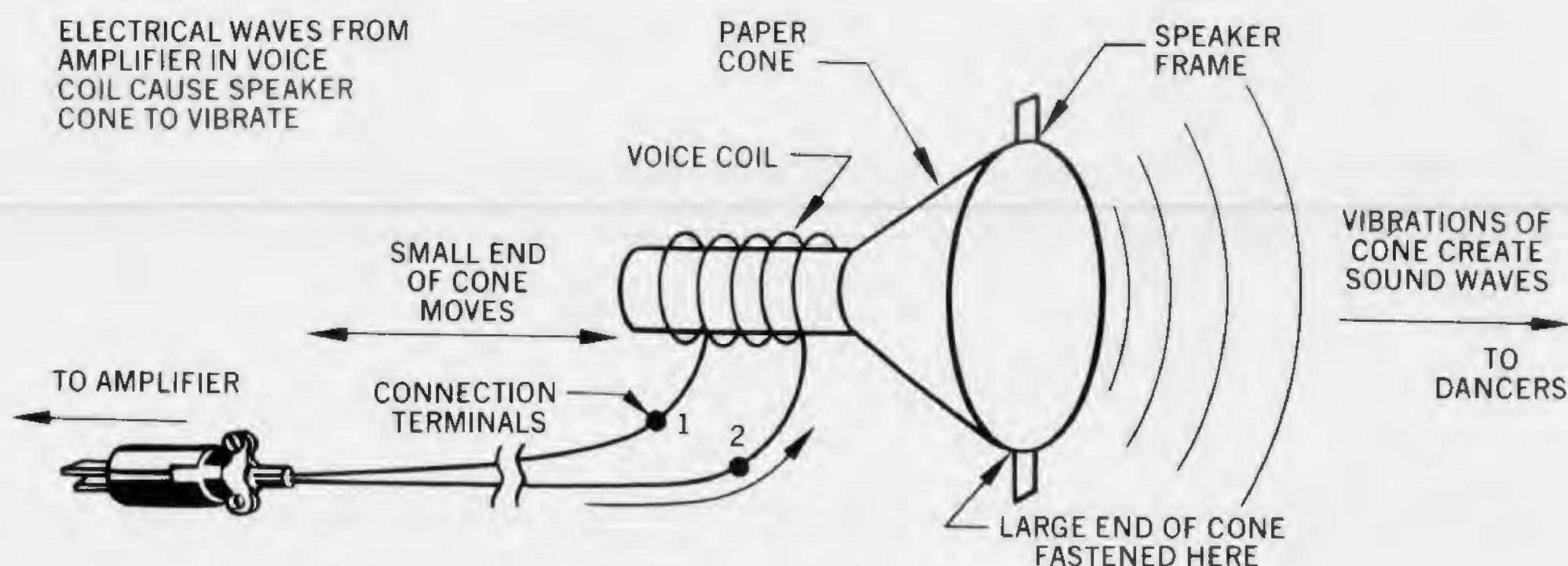
continued

Sound

By Roland T. Onffroy, Boise, Idaho

In the first section of this chapter on sound we discussed microphones, the phono cartridge, turntables, and the amplifier. Now we go on to a simplified and very basic discussion of speakers and follow it up with a layman's view of acoustics as they effect the square dance picture.

● The speaker is a very interesting device. Actually, it is a paper cone which is made to vibrate. The large diameter end of the cone is rigidly fastened to the speaker frame. The small diameter end is free to move. It has a small tube attached to it. On this tube is wound the "voice coil" (see diagram). You cannot see the voice coil but it has two leads which are brought out to terminals. To these terminals are attached the two-wire cable and plug which go to the amplifier. When connected to the amplifier, electrical waves representing the voice and the music enter the voice coil and cause the speaker cone to vibrate. You can feel these vibrations by placing your finger tips lightly on the paper cone.



Speaker Phasing

Now here is a little test you can make. We presume you are using two speakers. Connect your sound system as you usually do and play a record, preferably one with lots of bass notes in it. Adjust the volume control to the point where you can feel the vibrations of the cone with your finger tips. Now, using both hands, one on each speaker, feel the vibrations with your fingers. The effect is more noticeable on the bass notes. Make *sure* that both speakers are pushing at the same time. If one pushes and the other one pulls, reverse the connections of one speaker at the terminals of its voice coil and test again.

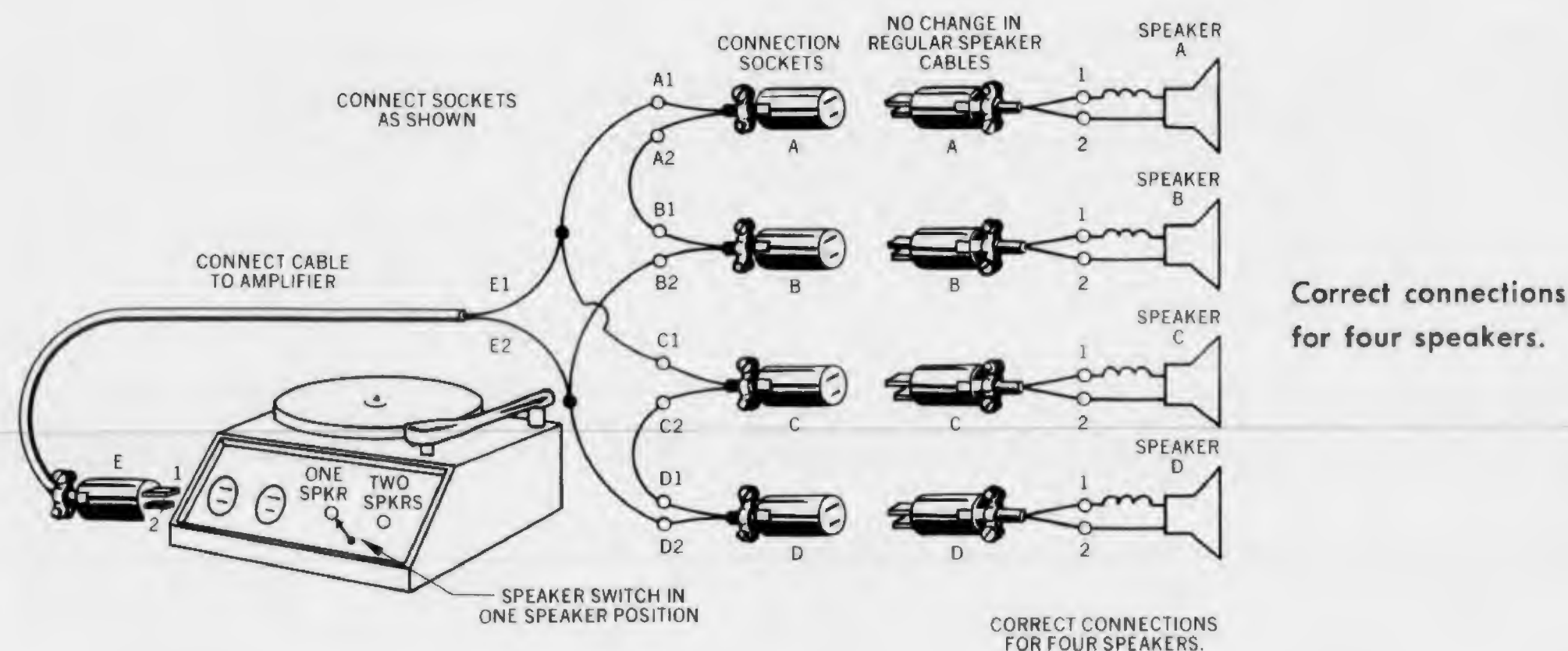
Both speakers should push at the same time, pull at the same time. This is called "speaker phasing." If you use four speakers, make sure that all four speakers

are phased the same. In connecting many speakers in a large hall all the speakers should be phased before being placed in their final positions.

Speaker Connections

When you purchase a PA system with two speakers, the manufacturer usually provides a switch to assure correct speaker connections. You have only to set the switch on the "one speaker" or "two speaker" position and your problem is solved.

However, in preparation for a large festival, where more than two speakers are to be used, it is the caller's or sound man's responsibility to see that the speakers are connected correctly. Generally, several callers will contribute speakers of various makes and sizes to the project. Using extension cords and simply adding speaker after speaker right on down the line is the **WRONG** way to connect them. It is wrong because a serious mismatch occurs between the amplifier and the speakers. Due to this mismatch, the amplifier cannot effectively supply its full power to the speakers. Much of this valuable power is wasted.

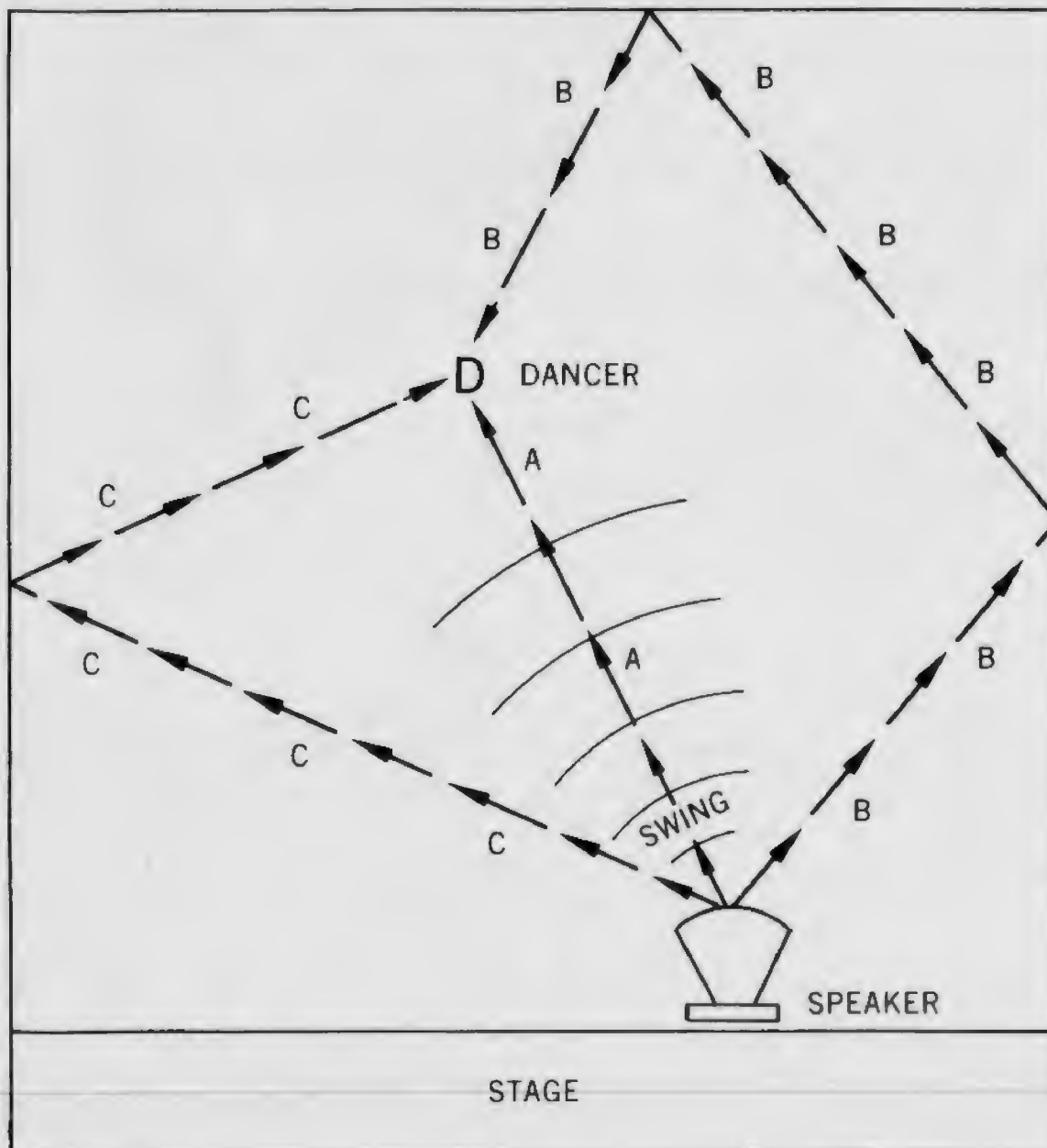


Here is the correct way to connect four speakers — A, B, C and D — to your amplifier. All you need are four sockets similar to those on your amplifier. These can be purchased at a shop which sells electronic parts. In our diagram, we have used letters and numbers to help you make the connections easily. Be sure and make good connections. Solder them, if possible, and tape the joints so that you won't have any short-circuited bare wires. If you wish to use eight speakers, simply make up another identical unit and plug it into the other speaker socket on your amplifier and place the speaker switch in the "two speakers" position.

Connecting speakers in this way assures that the power from the amplifier will be properly divided among the speakers and that the amplifier is properly matched to its load. Technically speaking, connecting speakers this way is called "impedance matching." Impedance matching should not be confused with speaker phasing as explained above.

Acoustical Problems

Time after time in square dancing, you hear the expressions "The sound isn't clear" or "I have difficulty in hearing the call." Please understand this from the start. Your sound system has not changed because you are using it in a different hall. It is still putting out "clean" sound *at the speakers*. Then, if the dancer has trouble understanding the call, something must happen to the sound between the time it leaves the speaker and arrives at the dancer's ear. Here is what happens.



Sound waves from same speaker take several routes to dancer, arrive at different times. Makes sound fuzzy, distorted, hard to understand.

When a sound wave strikes a hard surface, it bounces off in a new direction just like a ball thrown against a wall or light striking a mirror. This is called reflection. In our sketch, we have shown a sound wave; let's say it's the word "Swing" starting from a speaker. One portion, A, of this wave travels directly to the dancer D. Another portion, B, travels a longer route bouncing off two walls, and since it has traveled further it arrives just a tiny bit later than the A portion. Since it arrives later it gives the effect of making the word "Swing" longer, just as though we added another g as in "Swingg." This makes the word sound a little fuzzy. A third portion of the wave could travel along route C and arrive at a still different time, making the word sound even more fuzzy. Other portions of the wave can travel other routes and arrive at various times until the word "Swing" becomes so fuzzy it doesn't sound like "Swing" at all. It is possible, in fast patter calling in a big hall, that a dancer could hear two different words of a call at the same time, one on top of the other.

In our square dance hall, the sound bounces back and forth causing distortion. To the listener, although he doesn't know it, sound is coming from a hundred different sources. The various waves arrive at his ear at different times. Some waves add together, some cancel out and so many harmonics are produced that

the original clean sound from the speaker degenerates into just plain noise.

You have probably noticed that when the hall fills with people the sound improves. This is because a soft surface like clothing absorbs the sound and prevents reflection. Acoustical tile does the same thing. Since absorbent material reduces the reflections of sounds, one way to help solve this acoustical problem is to drape the hall. Perhaps you have seen the ladies tack up hundreds of circular skirts (extra ones, of course) on the walls of a large hall. What a beautiful decoration they made, and the sound was greatly improved. At a square dance festival located near an Air Force Base, airmen effectively "lowered" the ceiling of the large gymnasium and made it absorbent by the use of large colorful parachutes.

A different way to approach the problem is to use many speakers down one or both sides of the hall. These speakers must be run at low level, just loud enough for the dancers in the immediate vicinity to hear. Otherwise you do exactly what we are trying to avoid. That is, you are providing sound from many sources which arrive at the dancer's ears at different times. Sound from the many speakers mingles together and creates noise.

A proven preference is to use one or, at the most, two speakers. Each speaker is beamed directly at the center of a dancing area with the least overlapping attainable. Try speakers at various positions until the desired, best effect is achieved.

Three other things may help you solve your problem. One is the treble control on the amplifier. Adjust it so that the voice is sharper and "cuts through" the noise. The higher pitched sound seems to carry better. The second is to obtain a proper balance between the voice and the music. To do this we use "sound spotters," men who roam the floor during the dancing period and signal the sound man how to adjust his controls. This is important when a number of callers are to be presented over the same microphone because each caller is different when it comes to his mike technique. The third item we might use is a baseball bat to fight off would-be sound experts who always appear like magic when the sound is inadequate. They generously offer poor advice and always are quite miffed when said advice is politely refused.

One acoustical problem that might cause trouble is a "race." Often a very noisy hoop-n-holler crowd will complain that they are unable to hear. If the volume is increased they will be forced to make more noise so that they can be heard above the sound. Another increase in volume to compensate for the added noise of the crowd produces the same result—more crowd noise. Eventually bedlam reigns. Try adjusting the sound slightly below normal so that the dancers will have to listen closely. As they concentrate on listening they will stop shouting and find that they can hear just fine. After the crowd settles down, adjust the sound back to normal level. You may be surprised at the number of compliments you receive at the end of the evening on the quality of the sound.

Each hall has its own acoustical characteristics and must be studied carefully to obtain the best results. If the end result of your effort is unsatisfactory you will hear about it loud and clear from your dancers.

This has been the second installment of Chapter Eight on the subject of Sound. Next month we'll be covering more on the same subject.



The Sets in Order AMERICAN SQUARE DANCE SOCIETY

SQUARE DANCE WEEK — 1971

It's only March but you'll find quite a few areas starting to lay the groundwork for the September 20-26 Observance of Square Dance Week. While the dates are being more or less universally coordinated, each area is deciding on its own course of action. Some states and provinces that observed the week last year are building a program based on their own experience. Other areas, trying out the project for the first time, are looking carefully at what was accomplished elsewhere as a guide for their own program. In the months to come SQUARE DANCING will offer a number of reports and success stories as a collection of helpful suggestions.

Tailor-make a Program to Suit Your Area

The goals of Square Dance Week last year fit into these categories: (1) to serve as a showcase for American Square Dancing and to inform the local citizens about the activity, (2) to encourage enrollment in square dance classes, (3) to re-ignite the interest of club members who have been away from the activity during the summer hiatus, and (4) possibly to bring back into the activity some of those who, for one reason or another, dropped out of square dancing.

Start With a Plan

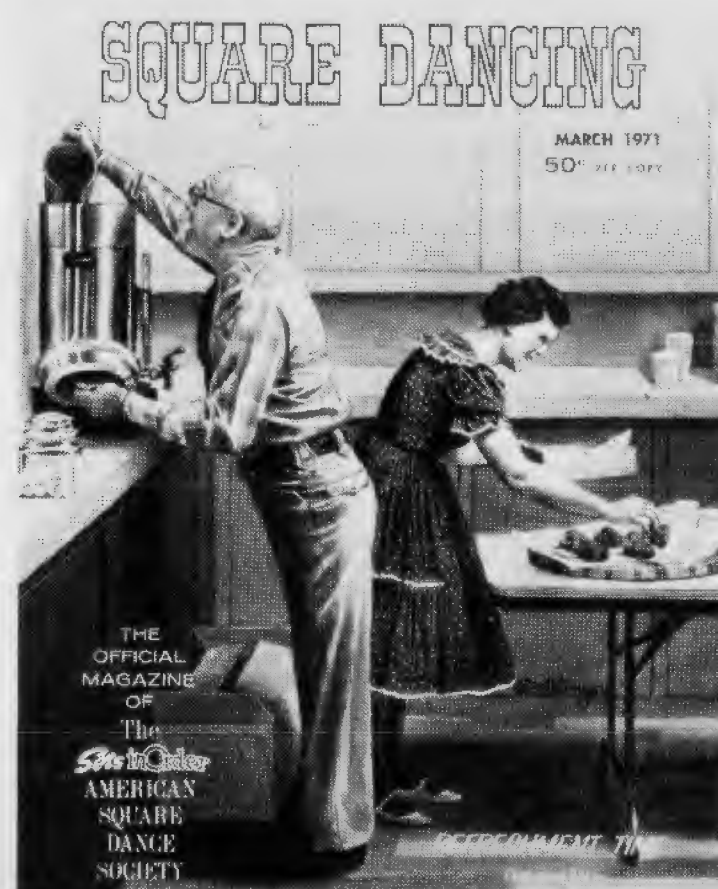
To be of the greatest value to your community, square dance week should be planned with great care. It's not something that can wait until the last minute and still prove to be successful. The universal dates were selected with great care to be most beneficial to everyone in the Northern Hemisphere. Now is the time to research, with the same care, your own local program and come up with a master schedule.

It takes time to plan your approach to the city, state and provincial leaders for their official proclamations. Your promotional program, including news releases and personal appearances, need to be planned. Coordinating the clubs, callers, dancers in each area takes time.

Each month SIOASDS will present more ideas that you may feel free to use if you wish. The more square dancers and the more clubs and callers who are involved in the 1971 program the greater its chance for success. Here's a great opportunity for all in square dancing to pull together to benefit the activity as a whole.

ON THE COVER

WHOOPS! WE ALMOST FORGOT we were on the refreshment committee. After all, this is our "home club" and our favorite caller. Perhaps we can get in one more dancing tip before it's time to leave the crowd and start the coffee. What's that the president's saying? They're going to break for refreshments *early* tonight? No time to waste. I'll fix the coffee. You put out the cups. Let's see, who was supposed to bring the cream and sugar?



The Role of the Round Dance Teacher in the Square Dance Program

MORE AND MORE FREQUENTLY round dance teachers are being invited to lend a helping hand to square dance clubs whose members enjoy round dancing. This includes teaching easy level rounds of the month, programming rounds between square dance tips, conducting a session of pre-rounds or any combination of these duties.

There are many reasons why it might be desirable or even necessary to call upon a round dance teacher to lend assistance. Many callers find that conducting beginner classes, calling club dances, accepting bookings to guest call for other clubs and just trying to keep up with new material in their own field pretty much consumes their time. There is none left for learning the rounds and preparing to teach them to their dancers. Also many clubs do not have a regular club caller and feel it is unfair to ask guest callers to take on the added duties of teaching rounds. And many callers do not feel qualified to teach, or even program, rounds since they do not have the time to "keep up" with the round dance activity.

Before accepting an invitation from a square dance club the round dance teacher should give some thought to the role he (or she) will play, the problems he will encounter and how he will meet these problems. He certainly must recognize the fact that it is impossible to please everyone. Above all he must evidence some qualities of leadership.

A square dance club may seek the services of a round dance specialist because the members feel that square dancing and round dancing are all a part of the same picture. Perhaps, for most members, doing the rounds at their square dance club is the only opportunity they have to enjoy this phase of the activity. So the first consideration must be given to programming dances that will attract the majority of the membership.

The round dance teacher should make an effort to talk to the dancers about the rounds. Find out how many they know, if they wish to do only the easier ones or would be interested in a little more challenge, how many have attended a round dance class and if they know round dance basics. Along with this

he might wish to provide a questionnaire for the dancers to fill out, a very good method of learning about their round dance experience. After a few weeks he should be able to tell how many will participate in the rounds by just checking the people attending the dance.

He should beware of the "eager beaver" who perhaps spends more time round dancing than square dancing. He is easily recognized as the one who arrives first on the scene for the session of pre-rounds; the one who heads directly for the round dance teacher to check the program scheduled for the evening; the one who attempts to engage the teacher in a discussion of the merits of the latest, most complicated routine and ends up by asking the teacher to put on the record so he and his partner can practice. So-called "friends" are very adept at this sort of thing and must be discouraged.

When the caller takes on the duty of playing the records for the between-tips round, it is advisable to "clue him in" on the proper or desired speed for the dance if it is other than normal. Then when a dancer requests a faster or slower speed the caller need only say, "I was asked by the teacher to play the record at this speed."

A teacher may feel that the easiest way out is to use a request program. This may be the best method to satisfy a few of the dancers, but remember if there are forty couples in the hall only a very small percentage will be able to get in their request. So there may be three or four couples on the floor dancing—no doubt very pleased to be doing an exhibition—while the rest of the crowd sits on the sidelines. The round dance teacher is not there to please a few; he must consider the group as a whole. And if the round dance teacher is not familiar with the most popular dances in the area then he would be wise to decline gracefully when asked to assume the role of leader by a square dance club.

It is an easy matter to become so involved with one's specialty that other aspects are forgotten or ignored. A round dance teacher who agrees to aid square dancers by providing programming and instruction at their square

dance should keep in mind that the crowd is there because *it is a square dance*. If they were more interested in the round dance activity they would, instead, be at a round dance class or club.

Really, what it all boils down to is leadership. The most important requirement in leadership is common sense. So consider the wants and desires of the majority; don't play favorites. It's much better to have five or six couples sitting out the rounds than thirty. Don't abdicate your role as leader and ask for "requests." Use your knowledge of what's being done round dance wise in the area, apply some common sense and make up your own program. Then have the intestinal fortitude to withstand the pressures of the minority who try to influence you. It can be done tactfully if you are sincere in your desire to bring the most pleasure to the largest number.



Harve and Marge Tetzlaff — Brookfield, Wisc.

THE TETZLAFFS STARTED SQUARE DANCING in 1958 but when they saw round dancing they really became "hooked." In order to progress as fast as possible, they took *two* beginner classes at the same time. They danced with the Pioneer Round Dance Club and several groups in the near-Chicago area. Sometimes they would show dances they had learned elsewhere to one of the groups and were encouraged to start teaching, their first group being the Merri-Mixers of Milwaukee. As time passed they added a ROM Club for square dancers and one beginners basic class, each year. From these classes they formed their present club for intermediate round dancers, Laffing Dancers, with 30 couples.

Three years ago, Marge and Harve started a square dance group with various callers and teach the Round of the Month preceding each dance. They also offer two cued rounds, which

have proven very popular in the area.

They do all they can to keep round and square dancing together. Each spring and fall they have a dinner dance at a nearby lake resort where they have a two-plus-two program, drawing capacity crowds.

The Tetzlaffs have attended almost every National Convention plus all the Wisconsin Conventions, institutes, weekend workshops, etc. They have served on panels, clinics, at workshops where they have taught five of the round dances they have written—Maria Elena Cha Cha, Miss Frenchy Brown, Cabaret, Plumbers Tune and Birdwalk. Miss Frenchy Brown is popular nationwide with beginners and more advanced groups as well. Their latest release on Hi Hat is Hobo's Holiday, dedicated to 39 Square Around couples who were with Harve and Marge on their Hawaiian tour last October.

The Tetzlaff home has a large recreational dance area called the Laff 'n Dance Room where many happy hours are spent with dance friends, three children and a granddaughter.

ROUND DANCE STYLING



PROMENADE POSITION

Exactly as in Square Dancing. Partners face forward standing side by side. Hands are joined in front R to R and L to L with the R on top. Man's hands are held palm up; Woman's are palm down. Joined hands should be above waist level for good appearance.

(Sources include American Round Dancing by Frank Hamilton, published September 1966, Sets in Order.)

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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY



Style Lab

More on Circulate

HOW DO YOU DETERMINE if a movement is well constructed? For one thing, try it out under a number of different circumstances and with varying setups, and see if the definition will hold in all instances.

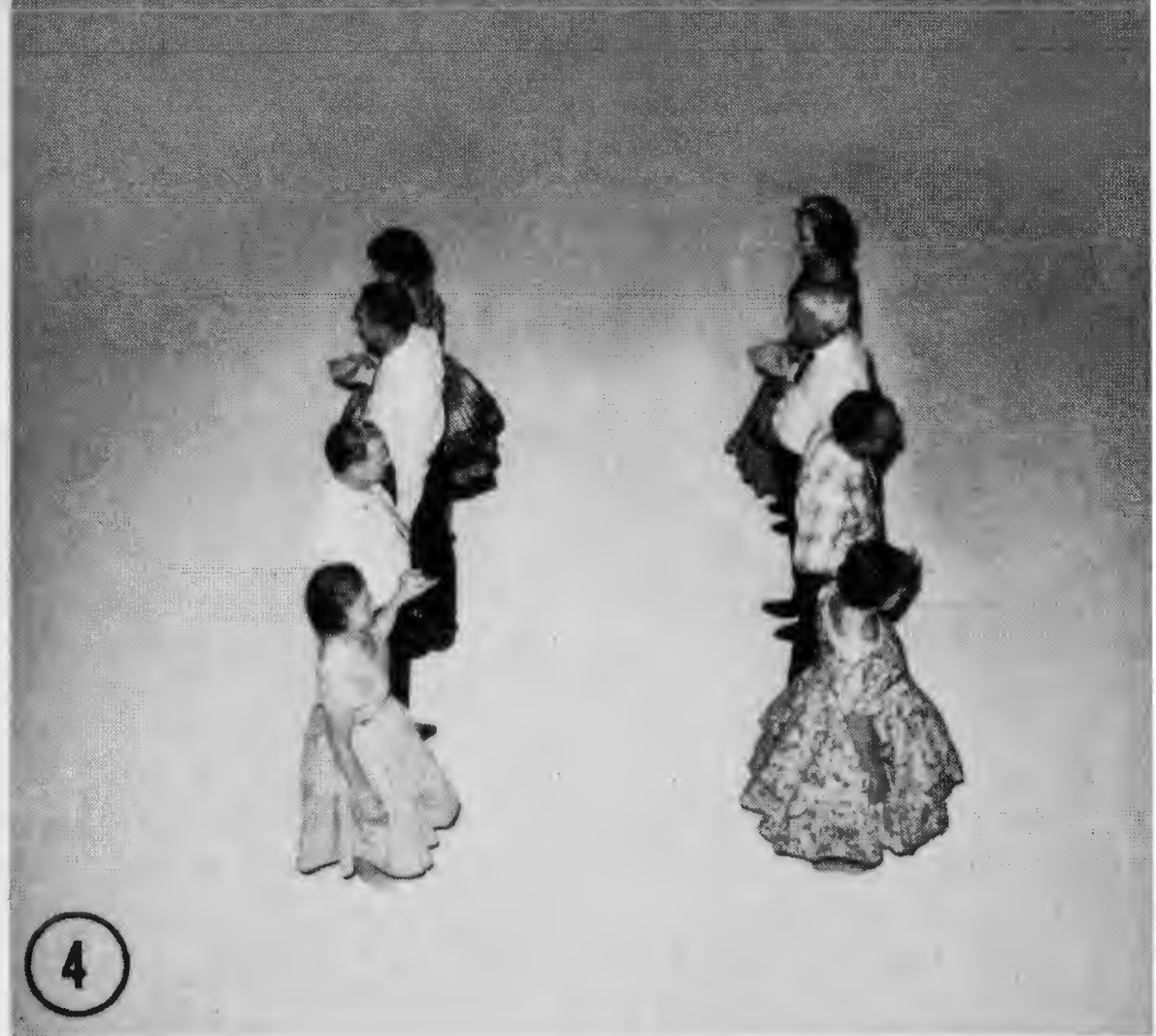
The basic Circulate works from two parallel lines with four dancers in each line, and can be done from quite a variety of combinations of setups. There are, however, as you may

already have discovered for yourself, some instances when a Circulate simply *will not* work. First, let's look at the standard arrangements.

Perhaps the most common formation is from two parallel Ocean Waves (1). Those on the outside (the men in this instance) simply progress in a forward direction one position. That means that if they are facing out from the square (X) they will simply move forward in a 180° arc to the other end of the same line, having reversed facing direction. However, if they are facing across the set (O) they simply move forward one position to take the place of the person ahead of them. If the ladies or centers were to Circulate, a lady facing out (Y) would make a 180° turn to take the position of the lady beside her while any person facing across the set (Z) would simply move forward one position.

The same holds true if the Ocean Wave





formations are reversed (2). In the case of unbalanced lines (3) the ends (men) would simply pass right shoulders to trade places, and the centers (ladies) because they are facing out would, in effect, do a "partner" trade with the lady beside them.

Couples Circulate (4) is simple to figure out. Any couple facing out simply wheels, as a couple, to take the other position in the same line. Those facing across the set move as a couple forward one position.

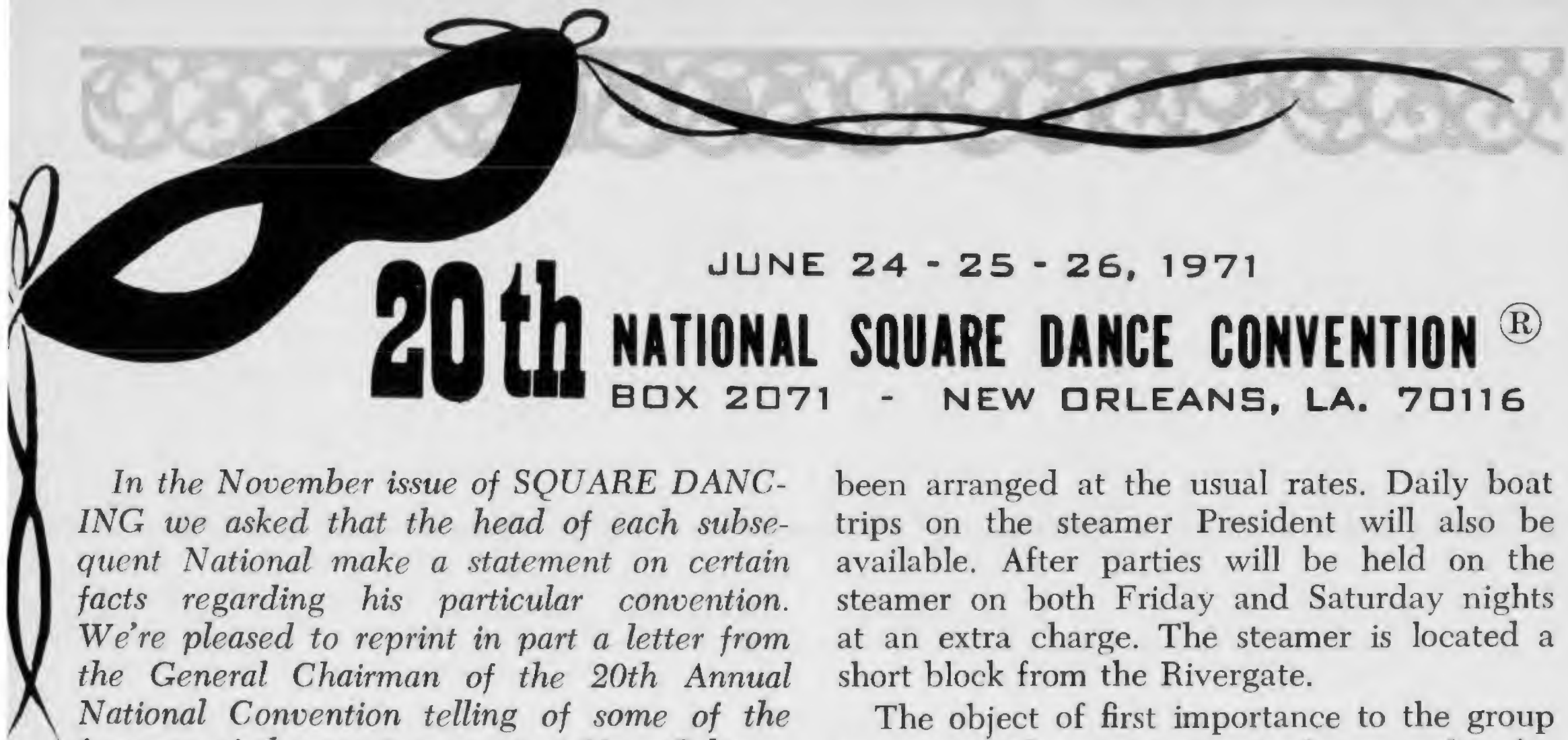
What happens, then, if you have two facing route lines (5). Simply follow the rule, "If you are facing across the set move forward one position." The dancers in this instance would, in effect, do a Pass Thru. What happens if you're in two lines of four having passed thru (6)? The rule still holds for those facing out under any circumstances. The ends trade (passing right shoulders) and the cen-

ters trade (passing right shoulders).

Now come the *impossibles*. A caller trying these as an April Fool joke is sure to get dancers spread all over the hall (perish the thought). The first, or the "whoops I goofed" setup (7) finds all four couples fighting furiously for two positions in the lineup. (Sure as shooting someone is going to suggest that the two facing couples Pass Thru or Half Promenade and those facing out to start with simply wheel 180° so that the dancers end in Eight Chain Thru position—forget it!)

Last, (8), would be a toss-up. Those facing out could either trade as couples or the ends might trade and the centers trade resulting in a line of four facing in while back at the ranch the two couples originally facing across the set move forward to get into hand-to-hand combat contesting for the four available spaces in the lineup.





JUNE 24 - 25 - 26, 1971

20th NATIONAL SQUARE DANCE CONVENTION[®]

BOX 2071 - NEW ORLEANS, LA. 70116

In the November issue of SQUARE DANCING we asked that the head of each subsequent National make a statement on certain facts regarding his particular convention. We're pleased to reprint in part a letter from the General Chairman of the 20th Annual National Convention telling of some of the features of the coming event at New Orleans.

Dear Editor:

There will be seven completely sound-proofed rooms at the Rivergate for square dancing, formed with removable walls which are 4" thick, and with no openings. All facilities are completely air conditioned — in fact there are no public buildings in New Orleans which are *not* air conditioned. The two largest rooms have smooth concrete floors, the others are asphalt tile.

Most of the round dance programs will be held in the air conditioned Jung Hotel. One of the large rooms has a wood floor, the other three are asphalt tile. The hotel is located about six blocks from the Rivergate, on the same street, public transportation available.

All panels and clinics will be held in the Rivergate, in rooms whose seating capacity varies from 200 to 800 people each.

All rooms used for programmed dancing will be professionally sounded, the only exception may be outlying hotels which will be used for some of the after parties.

Callers will be programmed to do only the type calling they prefer to do, and will not be asked to call challenge or workshops for long periods, unless they specifically request to do so. State and local callers will be programmed in only one spot each day and will be used primarily as aides and alternates.

Teens will have their own room in which to dance, as well as the use of the Terrace rooms atop the Jung Hotel for after parties. One of the activities planned is a teen sock hop to be followed by swimming in the roof-top pool of the Jung Hotel.

Walking tours, as well as motor tours have

been arranged at the usual rates. Daily boat trips on the steamer President will also be available. After parties will be held on the steamer on both Friday and Saturday nights at an extra charge. The steamer is located a short block from the Rivergate.

The object of first importance to the group sponsoring the event was to have a plan for the use of any money derived from the Convention PRIOR to the Convention. About eight months ago a committee was formed to study the feasibility of various uses for any excess monies. One idea is to use a large percentage of the money for the promotion of square and round dance publications which are sorely needed in the area. Another suggestion is to set aside monies to be used to hold seminars and clinics for the area dancers. The most popular idea, however, is to set aside a sum of money to be presented to the city that is awarded the convention in 1975. This money is to be used for their pre-convention expenses. This would enable the sponsoring group to concentrate on their convention and eliminate some of the time consumed in fund raising. This would be a revolving fund, and would then be available to the next convention city.

We have given the foregoing much time and thought, and offer this report, along with our personal pledge that the 20th National Square Dance Convention will be as informative, entertaining, educational, and just downright fun as a group of capable, hardworking and fun-loving square dancers can possibly make it. Our object from the beginning of the planning has been to have a good convention, and if any profit results this will be of secondary importance.

We hope that the above information will be helpful in answering any questions on these subjects. We're looking forward to seeing everyone in June.

Jim and Marye Jane Joly
General Chairmen, 20th Convention

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Nevada

Square dancers who go to Las Vegas to square dance might want to make a note of the following clubs and their dance nights; all are members of the Square Dancers of Southern Nevada, Inc. An association-sponsored clinic is held 1st and 3rd Sunday P.M.'s at Riviera Mobile Travelodge, with multiple callers. Junior Swingers (young teens) dance on Wednesdays at the 1st Christian Church to Gene Reeley. Mavericks dance on Wednesdays to challenge tapes and records at the Las Vegas Mobile Park (this is an invitational group). Moonspinners dance on Saturdays at Riviera Mobile Travelodge with Bob Lyons and Ron Sowash. Stardusters also dance on Saturdays at Nellis AFB Falcon Club to A. B. Cooper. Swinging Stars dance on 1st and 3rd Fridays at the 1st Methodist Church with Roger Brodeur. A special dance on April 3 will be a 5th Anniversary and will be held at the 1st Baptist Church. —Jules Benbow

Arizona

Jim Newton is caller for the Mountaineer Club which meets in City Park Hall every Saturday night; guests are welcome.

Apache Twirlers meet every Wednesday, November thru April, at Apache Wells Mobile City in Mesa. Gene Olson is the caller. Telephone 964-8691 for more information.

Washington

Sou'Wester Fun in '71 is the slogan for the 21st Annual Washington State Square Dance Festival, planned for the Capitol Pavilion, St.

Martins College, Olympia, Washington, on June 18-19. The slogan comes from the fact that the festival is being hosted by the Sou'Wester Council. St. Martins College is actually in Lacey, Wash., just a short distance north of Olympia. Ernie Kinney from California will call the Saturday night dance and on Friday night the Washington State callers will hold forth. Dick and Jeanne Cameron from British Columbia will head the round dance program. There will be teenage dancing, a sewing clinic, a pageant, callers' workshop, "challenge" dancing, exhibitions, and those who wish may take time out for golf, tours of the State Capitol and—oh my—the famed Olympia Brewery. Write Sou'Wester Fun in '71, P.O. Box 1907, Olympia, Wash. 98501.

—Millie Amundson

Idaho

Mark your square dance calendars for July 9-11, when the 16th Annual Funstitute will take place at McCall, with Intermountain Square and Round Dance Assn. sponsoring.

—Edward Mower

Paul and Bonnie Clements of Fort Hall are presently serving as President couple of the Idaho State Square Dance Federation. They have previously served in the same capacity for the Washington State Federation prior to transferring to Idaho. This may not rate as a "first" but it certainly rates as a rarity and certainly as an indication of competence.

—Don Hulin

South Dakota

The Black Hills Square Dance Assn. sponsors a special dance featuring a national caller every 5th Saturday. They started off 1971 with a dance at South Jr. H.S. Gym in Rapid City with Larry Faught calling. —Carol Brunson

The 18th Annual Black Hills Square Dance Festival is scheduled for Rapid City on July 30-31. Featured callers will be Johnny LeClair and Beryl Main. Friday night dancing will be indoors but Saturday night's dancing will be done under the stars with an After Party at the Fairgrounds.

Michigan

Special dances presented by the Lansing Area Federation of Square and Round Dancers are the following: Mar. 3 with Tex Brownlee at Forest View School, Lansing; Apr. 13 with Johnny Davidson at Everett H.S., Lansing; May 23 with Bob Wickers at Everett; July 23,

ROUND THE WORLD of SQUARE DANCING

Federation Subscription Dance with Chuck Stinchcomb at Diamond Reo Club House, Lansing; Sept. 28 with Dick Jones at Everett; Nov. 10 with Marshall Flipppo at Everett. And then there is the Lansing Federation Callers Festival on October 30 with area callers at the New National Guard Armory, Lansing. Write Donald Cade, 200 S. Hathaway St., Lansing, Mich. 48917.

Nebraska

The Cornhusker State will host its First Annual Square Dance Convention in Hastings on Sept. 17-18. More details are promised.

—Paul Ayer

Prairie Schooners will have their Annual Fun Festival on Oct. 2-3 in Sidney with Stan Burdick calling.

—George Hare

Indiana

On June 6 the 5th Annual Aloha Luau Party will offer squares and rounds at Melody Acres in Markle. At the same spot on August 8 the Country Cousins Aloha Mixers will have their round dance party and cook-out, featuring a Hawaiian smorgasbord (Hmn?) with the Steeds as hosts.

Kentucky

On May 29 the Roll-A-Ways Club of Montecello will have an All-Night dance with nocturnal callers Mac Letson, Jim Wood and Roy Hawes. Write Obie Corder, 115 Young St., Montecello, Ky. 42633.

California

In conjunction with the annual Rhododendron Festival in Eureka, the Humboldt Hoedowners will be celebrating their 20th Anniversary with a Festival Dance featuring Lee Helsel. April 17 is the date and Eureka's Municipal Auditorium is the place.

—Wayne Wilson

At year's end several of the California associations elected new officers. Serving for the Associated Square Dancers of Superior California (Sacramento Area) are Ernie Hovey, President; Harry Lucas and John McCracken, Vice-Presidents; Lennie Davis, Secy. and Thelma Errecart, Treas.

The Square Dance Callers Assn. of Southern California elected Ted Wegener President. With him are George Etzel, Vice President;

Howard McCreary on Internal Services; Ray McMillan on Training; Ray Cox on Membership; Harley Slatten on Dancer Relations; Pete Peters on Public Relations; Don Shadt, Treas.; Art Daniels, Social Chairman and Bob Snider, Secy.

Round Dance Teachers Association of Southern California held election of officers at their December meeting. Serving for 1971 are Frank Hall, President; Bill Bruner, Vice President; Phil Steirs, Treasurer; June Berlin, Secretary.

Texas

March 19-20 are the dates for the 23rd Annual Spring Festival of the Southwest Area Square and Round Dancers Assn. in El Paso's Festival Building, corner Montana and Oregon Sts. There will be a Trail's End Dance, Teen Dancing, Exhibitions, Workshops, a Variety Show, an After Glow Party, Die-Hard Square Dancing, etc. Callers featured are Jerry Haag and Billy Lewis, with Bill and Marie Brown handling the rounds. Write S.W. Area Assn., P.O. Box 3693, El Paso, Texas 79923.

The 17 Texas district presidents met on January 16 in the North Texas Square and Round Dance Assn. District to nominate a slate of officers for consideration by the State delegates at the 10th Annual Conclave of the Texas Federation on March 6 in Lubbock.

Texas dancers and their neighbors are looking forward to June 5 when Texas will have its 9th Annual State Festival at the Hemisfair Convention Center in San Antonio. More details will be forthcoming later on. Cris Crisler has been appointed Housing Chairman of the Festival and may be contacted at 266 Serenade, San Antonio, Tex. 78216. —Bob Parker

Panhandle Camping Squares elected Jimmy Gillenwater of Tulia as their President. Campers who wish to attend the June State Festival are asked to clear reservations thru the Crislers, whose address appears above.

Ontario

The Ontario Round Dance Showcase will be held on March 19-21 at The 401 Inn, Kingston. Heading the round dance staff are the Manning Smiths, the Bill Morrisons and the Fred O'Connells. Keith Watters will call the squares. Write Art Jackson, 578 Pleasant Park Rd., Ottawa 8, Ont., Canada.

Eddie and Audrey Palmquist will hold a Round Dance Workshop at Canterbury Com-

munity Center in Ottawa on May 2. Write Art Jackson, address above.

The 2nd Annual Convention of the Northern Ontario Square Dance Association will be held at Pinewood Park Motor Hotel, North Bay, Ont. on April 16-17. Write Armand Danis, 2978 Bancroft Dr., Sudbury, Ont., Canada.

—Fred Potter

Virginia

The Lynchburg Square Dance Federation presents its 4th Annual Festival on April 17, featuring Bob Fisk and Jim Harlow. The place is the Holy Cross School in Lynchburg and dancing will begin at 2 P.M. Write Hower Bitler, Jr., 3709 Otter Pl., Lynchburg, Va. 24504.

A third club, Boots and Bloomers, has joined the ranks of those in Portsmouth and is the 16th club in the Tidewater area. Their approach to club business is "less business and more dancing," so they try to take care of their minimal organization duties during a dancing evening, rather than tying up another evening for the group. Ron Nelson is the caller for the group and Rich Simmons is Chairman.

—Shannon Harper

Mississippi

Star Twirlers of Gulfport elected Chuck Barlow as their new president. Hank Johnson from Louisiana called Bill Davis' Wednesday night class graduation. Bill also has a Keesler AFB class going which will graduate in April.

—Bob Ramsey

Georgia

There has been a change in callers for the duPont ORA Assn. 5th Annual Spring Swing at Bell Auditorium in Augusta. Johnny Creel will be at the mike. Write S. J. Orsini, SRP duPont ORA, Aiken, S.C. 29801.—Dan Martin

Vermont

The Second Annual Maple Sugar Festival, sponsored by Lakeside Steppers, will be held at the High School, Burlington, on March 19-20. Callers Curley Custer and Mal "Yikes" Cameron will whomp up the squares; Tom and Barbara Potts will cue the rounds. Write James Haire, Jr., 23 Forest St., South Burlington, Vt. 05401.

—Katharine Griffith

Massachusetts

The 12th New England Square Dance Convention is planned for April 23-24 at Springfield. Attendance is estimated at 7000-plus, based on that in previous years, related to the

central and very accessible situation of the hosting city. Sponsors are the Eastern District Square and Round Dance Assn., Inc. (ED-SARDA) and the New England Council of Callers Associations, Inc. (NECCA) and host association is Western Massachusetts Square and Round Dance Assn. (WMSARDA). Several of Springfield's facilities will be put into service by the square dancers. Registration, exhibitions, etc., will be at Butova Gym, American International College. Dancing will be at 13 halls thruout the city. The Springfield Municipal Auditorium will be used as the round dance center. There are 34 hotels and motels within a 5-mile radius of the center of activities and they have committed over 2500 rooms for the convention. Area restaurants can accommodate up to 7700 persons at one seating. Two large parking lots have been reserved, at Eastern States Exposition Grounds in West Springfield and the Massachusetts Mutual Life Insurance Parking Lot on State St. About 150 callers had given firm commitments of their being on hand, as of last November. Write Advance Registration Director, Box 1809, Springfield, Mass. 01101.

—Dick Wylie

New officers for the Western Mass. Square and Round Dance Coordinators Assn. are Leo Nolin, President; Joe and Carol Diemond, Secy.; Fern Gibeau, Treas.; Bill Eckhart, Recording Secy.; Dick Wylie, Publicity Advisor and Karlton Brinson, Ethics Comm. Chairman. The association meets every third Monday evening in Chicopee.

Pennsylvania

Susquehanna Valley Square Dancers Assn. will hold its 4th Annual Presidents Square Up at Millerstown on April 18 with Charlie Benner calling. The dance will be preceded by the President's Dinner Meeting and election of officers for 1971-72. The association represents 12 clubs, three associate members, two callers, one with his own hall (Ranchland) and Spring Gulch Barn & Camp Grounds, all in Central Pennsylvania. Membership is close to 1000 members.

—J. Lee Brenneman

New York

On April 24 the Central New York Square Dance Assn. will present its 9th Annual Festival at Strough School and Rome Free Academy in Rome. Callers will be Jerry Helt, Ken
(please turn to page 64)

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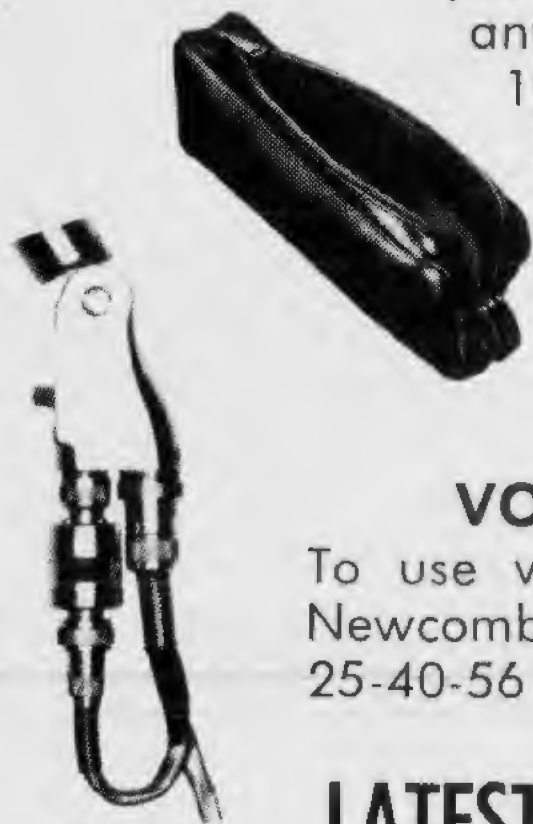
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- 1888 — **First Day**
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- 1887 — **Fumble** **Key G**
 (Hoedowns)
- 1886 — **Give Me Back My Heart**
 Caller: Marshall Flippo, Flip Inst.
- 1885 — **Somebody Loves You**
 Caller: John Johnston, Flip Inst.
- 1884 — **Honky Tonk Square**
 Caller: Al Brundage, Flip Inst.

BOGAN

- 1236 — **The Best Things in Life are Free**
 Caller: Red Donaghe, Flip Inst.
- 1235 — **El Cumbancheros**
 Caller: Chuck Bryant, Flip Inst.
- 1234 — **Kansas City Song**
 Caller: Lem Gravelle, Flip Inst.
- 1233 — **Good Deal Lucille**
 Caller: Jerry Thole, Flip Inst.
- 1232 — **Honey**
 Caller: Glenn Zeno, Flip Inst.
- 1231 — **Two Timin Blues**
 Caller: Earl Wright, Flip Inst.

ROCKIN' "A"

- 1352 — **I Get the Blues When it Rains**
 Caller: Bill Wilson, Flip Inst.
- 1351 — **I'll Never Love Another**
 Caller: Paul Childers, Flip Inst.
- 1350 — **Railroad Bum**
 Caller: Bill Wilson, Flip Inst.
- 1349 — **My Love**
 Caller: Earl Wright, Flip Inst.
- 1348 — **Let The Rest of The World Go By**
 Caller: Paul Childers, Flip Inst.
- 1347 — **Deed I Do**
 Caller: J. P. Jett, Flip Inst.

LORE

- 1124 — **Maggie**
 Caller: Johnny Creel, Flip Inst.
- 1123 — **If The World Keeps on Turning**
 Caller: Bill Schutz, Flip Inst.
- 1122 — **Walk Right Back**
 Caller: Don Whitaker, Flip Inst.
- 1121 — **You and I**
 Caller: Bob Augustin, Flip Inst.
- 1120 — **When the Saints Go Marching In**
 Caller: Johnny Creel, Flip Inst.
- 1119 — **Pistol Packin' Mama**
 Caller: Dick Duckham, Flip Inst.

SWINGING SQUARE

- 2354 — **Ring of Fire**
 Caller: Harry Tucciarone, Jr.,
 Flip Inst.
- 2353 — **Pocket Full of Dreams**
 Caller: Gene Pearson, Flip Inst.
- 2352 — **Four Leaf Clover**
 Caller: Harry Tucciarone, Jr., Flip Inst.
- 2351 — **Smoke On The Water**
 Caller: Gene Pearson, Flip Inst.

We carry all square and round dance labels — Write us if your dealer cannot supply you.

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Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



March, 1971

FASTEN YOUR SEAT BELTS EVERYONE, we're on a trip to merry old England, and an evening of square dancing fun at a club just outside of London. Our caller is Tommy Cavanagh and the patter calls he'll be using tonight are not necessarily original ones, but ones that Tommy and his dancers seem to enjoy most. You're in for an evening of fun.

Sides left square thru
Left spin chain thru
Boys double circulate
Left spin chain thru
Girls double circulate
Left allemande

Heads swing thru
Don't stop spin the top
Pass thru
Swing thru with outside two
Don't stop spin the top
Pass thru
As couples wheel across to
The other side
Slide thru
Right and left thru
Dive thru
Pass thru
Swing thru the outside two
Don't stop spin the top
Pass thru
As couples wheel across to
The other side
Slide thru
Right and left thru
Dive thru
Pass thru
Allemande

Four ladies chain
Whirl away with a half sashay
Stay that way
Sides face
Grand square
One two three turn
One two
Grand right and left

Sides left square thru
Left spin chain thru
Boys double circulate
Left spin chain thru
Girls double circulate
Left allemande

Sides pair off to the corner
Make a wave and balance
Boys run
Couples circulate
Girls run
All eight circulate
Boys run
Couples circulate
Girls run
All eight circulate
Right and left thru
Dive thru
Square thru three quarters
Left allemande

Sides pair off to the corner
Slide thru once
Do a right and left thru
Slide thru twice
Do a right and left thru
Slide thru three times
Do a right and left thru
Slide thru four times
Left allemande

Four ladies chain three quarters
Turn and
Chain 'em straight across the ring
Sides face
Grand square
One two three turn
One two
Left allemande

Heads spin the top
Turn thru
Circle four with outside two
Break and make a line
Forward up and back
Swing thru
Turn thru
Cast off three quarters
Swing thru
Turn thru
Cast off three quarters
Slide thru
Spin the top
Turn thru
Cast off three quarters
Slide thru
Spin the top
Turn thru
Cast off three quarters
Slide thru
Right and left thru
Pass thru
Allemande

Sides slide thru
 Right and left thru
 Pass thru
 Swing thru outside two
 Boys run
 Couples circulate
 Couples trade
 Couples circulate
 Couples trade
 Wheel and deal to face those two
 Slide thru
 Right and left thru
 Pass thru
 Face that girl
 Left allemande

TOMMY CAVANAGH



A self-styled "limey" caller whose accent slips into typical "western" when he is belting out the square dance calls, Tommy Cavanagh is probably one of the most colorful figures in square dancing today. He came into square dancing as an actor, part of an exhibition team working with Butlin's, the British resort operators. He's been in hundreds of British motion pictures and you're liable to see him every now and then in the late show. With his calling Tommy has developed an orchestra with which he works at special events. Presently the lively limey calls for eight regular groups, does many one-nighters, and for the last four years has been touring sections of the U.S.A. Tommy was in on the forming of the British Assn. of American Square Dance Clubs and edited the Let's Square Dance Magazine for the association. He has recorded on Sets in Order and Scope. One of Tommy's outstanding calling engagements took place at Hampton Court Palace near London, with members of the British nobility allemanding to his commands. Tommy is married to the lovely Donna, who manages to keep up nicely with her energetic caller-husband.

Sides forward up and back
 Forward again right hand star
 Back with the left
 Pick up corner
 Star promenade
 Back out
 Circle left
 Boys forward and back
 Left square thru
 Allemande left

Four ladies chain
 Heads right and left thru
 Full turn around
 Separate round one
 Into the middle
 Right and left thru
 Pass thru
 Do sa do to wave balance
 Spin chain thru
 Girls double circulate
 Men run around one
 Wheel and deal to face those two
 Dive thru
 Slide thru
 Right and left thru
 Full turn around
 Same couples promenade
 Three quarters around
 The other two couple go
 Right and left thru with
 Full turn around
 Allemande left

Sides right and left thru
 Heads swing thru
 Don't stop spin the top
 Step thru
 Swing thru with outside two
 Don't stop spin the top
 Step thru
 As couples wheel across to
 The other side
 Slide thru
 Right and left thru
 Dive thru
 Pass thru
 Swing thru outside two
 Don't stop spin the top
 Step thru
 As couples wheel across to
 The other side
 Slide thru
 Right and left thru
 Dive thru
 Square thru three quarters
 Allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

Heads right and left thru
 Half square thru
 Do sa do the outside two
 To a wave balance
 Spin chain thru
 Girls double circulate
 Go right and left grand

Heads gents face your corner
 Star thru
 Circle left
 Girls forward and back
 Do sa do your opposite
 Swing thru
 Spin the top
 Step thru
 Left allemande

Heads star thru
 California twirl
 Do sa do
 Swing thru
 Boys run
 Wheels and deal
 Swing thru
 Girls run
 Wheel and deal
 Pass thru
 U turn back
 Allemande left

Sides ladies chain
 Sides half square thru
 Circle four with outside two
 Break make a line
 Pass thru
 Wheel and deal
 Double pass thru
 Everybody turn a quarter left
 Girls centers in
 Lines cast off three quarters
 Swing thru
 Boys run right
 Bend the line
 Cross trail
 Left allemande

JUST THE ENDS STAR THRU

By Gene Pearson, Groves, Texas

Heads half square thru
 Star thru right and left thru
 Just the ends star thru
 Center two half square thru
 Split two go around one and
 Make a line of four
 *Two ladies half sashay
 Two men half sashay
 Ends star thru
 Four ladies chain
 Left allemande
 *Or
 Star thru inside two partner trade
 Swing thru girls trade boys trade
 Boys run wheel and deal
 Dive thru pass thru
 Left allemande

Here are a couple of Openers, by Bill Armstrong,
 Los Angeles, California

Walk all around your corner
 Seesaw your own
 Men star right three quarters
 Turn the right hand lady left allemande
 Go forward three right left right
 Turn back one
 Allemande left

Ladies promenade the land
 Right back home face your man
 Do sa do to the corner go
 Star thru
 Circle left when you do
 Brand new corner star thru
 Allemande left forward three
 Count to three don't be late
 Turn her right catch all eight
 Back by the left all way around
 Keep that lady
 Promenade around

SINGING CALL*

THE GRANDE COLONEL SPIN

By Harper Smith, Celina, Texas

Record: Kalox # 1112, Flip Instrumental with
 Harper Smith

OPENER, MIDDLE BREAK, ENDING

Allemande in alamo style balance there

Swing thru two by two balance there

Swing thru two by two

Turn partner right hand round

Allemande left the corner girl

Weave around the town

Weave 'em in weave 'em out

Partner do sa do full around

Then promenade them home

Promenade go round the bend

Take them home and then

When you're home everybody

Grand spin sides face go

FIGURE of GRAND SPIN:

Sides will face as in Grand Square

Back up three steps and turn on # four

Go forward then do sa do

(YOU MUST DO SA DO)

Then star thru

You are now the new heads

Heads will star thru

Then spin the top then star thru

End facing the vacated sides position

Then take a good step forward and

California twirl and face

Heads you are now new sides

Repeat three more times and you are home

The heads and sides are working at the
 same time as in grand square

NOTE: Harper says he felt that some of the
 dancers feel they can do a few things on their
 own without the caller telling them every
 step. The Grand Colonel Spin does this for
 them. It is timed perfectly if you dance to the
 beat of the music.

ROUND DANCES

EVER MY SWEET — Grenn 14141

Choreographers: Oscar and Fran Schwartz

Comment: Good waltz music and a mid-level routine with an eight measure section repeated.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, Point, —; Together, Touch, —;

DANCE

- 1-4 Waltz Away; Turn In end in LEFT-OPEN facing RLOD; Bkwd Waltz; (Turn to end in CLOSED W facing LOD) Bwd Waltz;
5-8 Twinkle, 2, 3 end in BANJO; Cross, Pivot, 2 end in SEMI-CLOSED facing LOD; (Twirl) Fwd Waltz; (Rev Twirl) In Place, 2, 3 end in OPEN;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8;
17-20 Fwd Waltz: Releasing hands Turn Bk to Bk, Touch, —; Spot Circle, 2, 3 to end M facing WALL; Together to BUTTERFLY, 2, 3;
21-24 Step Swing, —; (Rev Twirl) Manuv, 2, 3 end M facing RLOD; Side, Swing, —; (Rev Twirl) Manuv, 2, 3 end in BUTTERFLY SIDE CAR M facing WALL;
25-28 Fwd, Point, —; Turn to DIAG BANJO, Point, —end in CLOSED; (L) Waltz Turn end M facing RLOD; Back, Touch, —;
29-32 (R) Waltz Turn; (R) Waltz Turn end M facing WALL; (Twirl) Fwd Waltz; (Rev Twirl) In Place, 2, 3;

SEQUENCE: Dance goes thru twice plus Ending.
Ending: Slow Apart, —, —; Ack, —, —.

COZY-TWO STEP — Grenn 14141

Choreographers: Ralph and Jeanette Kinnane

Comment: Well played music and a two-step routine that is easy yet not for the novice dancer. The thirty two measure dance has six couple pivots and twelve measures are repeats.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Picked up to CLOSED M facing LOD, —, Touch, —;

DANCE

- 1-4 Fwd Two-Step; Fwd, —, Pivot, 2 end SIDE CAR M facing DIAG RLOD and WALL; Fwd, Lock, Fwd, —; CLOSED Side, Close, Back, —;
5-8 Rock Back, Recov, $\frac{1}{4}$ L Turn M facing WALL, —; Side, Close, Thru, —; Side, Behind, Side, Thru to CLOSED; Pivot, —, 2 end M facing LOD, —;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED;
17-20 Rock Fwd, Recov, Step Back, —; Back, Close, Fwd, end M facing WALL CLOSED, —; Side, Behind, Side, —;

- 21-24 Side, Close, Thru to SEMI-CLOSED, —; Repeat action meas 17-20 except to end in CLOSED;

- 25-28 $\frac{1}{2}$ R Pivot, 2, Fwd, Close; Back, Close, Fwd, —; $\frac{1}{2}$ R Pivot, — to end facing WALL, Side, Behind; Side, —, Thru, —;
29-32 Turn Two-Step; Turn Two-Step end M facing LOD; (Twirl 2) Fwd, —, 2, —; Walk Fwd, —, Pick up to CLOSED;

SEQUENCE: Dance goes thru two times except on meas 32 second time replace by Stepping Apart and Point.

IT'S SO GOOD — Hi-Hat 882

Choreographers: Joe and Opal Cohen

Comment: An easy two-step dance routine to the tune "C'est Si Bon." Danceable music and a sixteen measure routine that offers good training in the box two-step.

INTRODUCTION

- 1-4 DIAG OPEN Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing LOD, —, Touch, —;

PART A

- 1-4 Fwd, 2, 3, —; Fwd, 2, 3, —; Side, Close, Thru/Check to LEFT OPEN both facing WALL, —; Recov to CLOSED M facing WALL, Side, Thru, —;
5-8 (Twirl) Side, Behind, Side, Touch; Both Roll Out, 2, 3 end M facing WALL in CLOSED, Touch; Turn Two-Step; Turn Two-Step end M facing LOD;

PART B

- 1-4 (Left Box Turns) Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Fwd, —; Side, Close, Back M again facing LOD, —;
5-8 (Right Box Turns) Side, Close, Back, —; Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Fwd M again facing LOD;

SEQUENCE: A — A — B — A — B — A Step Apart and Point.

SHADOWS OF PARIS — Hi-Hat 882

Choreographers: Archie and Nora Murrell

Comment: Excellent big band waltz music and a routine for the experienced dancer.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, Point, —; Together to BUTTERFLY M facing WALL, Touch, —;

PART A

- 1-4 Waltz Away; Spin Manuv end M facing RLOD in CLOSED; (R) Waltz Turn end M facing LOD; Fwd, 2, 3 end DIAG SIDECAR;
5-8 Twinkle, 2, 3 end in BANJO; Banjo Arnd, 2, 3 end M facing RLOD; Banjo Pivot, 2, Fwd end facing LOD in SEMI-CLOSED; Thru, Side, Close end BUTTERFLY M facing WALL;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end in CLOSED M facing LOD;

PART B

- 17-20 Fwd, 2, 3 to DIAG BANJO; Fwd/Check, Cross, Side; Fwd, Lock, Fwd; Fwd/Face M WALL, Side, Close end CLOSED;
- 21-24 Fwd, Side, Cross to SEMI-CLOSED facing LOD; Cross, Turn end REV SEMI-CLOSED facing RLOD, Fwd; (Across to end SEMI-CLOSED facing LOD) Arnd, 2, 3; Pick up to CLOSED M facing LOD;
- 25-28 L Turn, Side to BANJO, Back M facing RLOD; Back, Turn, Close end CLOSED M facing WALL; Side, Xib, Flare; Continue Flare, Xib, Reach;
- 29-32 Side/Close, Side, Draw end MOD SIDE CAR M facing DIAG RLOD and WALL; Back, L Turn, Back end MOD BANJO M facing DIAG RLOD and COH; Back, Back/Lock, Back/Lock; Back /L Turn to BUTTERFLY M facing WALL, Side, Close;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

- 1-4 (Twirl) Side, Behind, Side end SEMI-CLOSED; Thru M face WALL in CLOSED, Side, Close; Side, Draw, Close; Side, Point twd RLOD, —.

LOVELAND WALTZ — Mac Gregor 5016

Choreographers: Joe and Opal Cohen

Comment: Well played music and a routine that should not be difficult for dancers with some waltz experience.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, — Together to BUTTERFLY, Touch, —;

DANCE

- 1-4 Waltz Away; Pick up to CLOSED; (L) Waltz Turn; (L) Waltz Turn;
- 5-8 Waltz Away Manuv to CLOSED end M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end M facing LOD;
- 9-12 Fwd Waltz; (Twirl) Fwd Waltz end in SEMI-CLOSED; Fwd, Swing, —; Twinkle LOD, 2, 3 end facing RLOD in LEFT — OPEN;
- 13-16 Twinkle RLOD, 2, 3 end BUTTERFLY M facing WALL; Thru, Side, Behind; Side, Draw, Close; Side, Draw, Close;
- 17-20 Waltz Away; California Twirl end M on Outside facing RLOD in OPEN; Fwd, Point, —; Face, Touch in BUTTERFLY, —;
- 21-24 Repeat meas 17-20 except to travel in opposite direction end in BUTTERFLY M facing WALL;
- 25-28 Balance Back, Touch, —; Waltz Manuv, 2, 3 end in CLOSED M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end M facing WALL;
- 29-32 Dip Bwd, —, —; Pivot, 2, 3 end SEMI-CLOSED facing LOD; (Twirl) Fwd, 2, Turn end facing WALL in BUTTERFLY; Thru, Face, Close;

SEQUENCE: Dance goes thru twice plus Tag.

Tag:

- 1-5 Dip Bwd COH, —, —; Pivot, 2, 3 end in SEMI-CLOSED facing LOD; (Twirl) Fwd, 2, Turn end facing WALL in BUTTERFLY; Thru, Face, Close; Apart, Point, —.

IN THE MOOD — Mac Gregor 5016

Choreographers: Emmett and Monette Courtney

Comment: A lively two-step routine that should be enjoyed by experienced dancers.

INTRODUCTION

- 1-4 SEMI-CLOSED Wait; Wait; Rock Fwd, —, Recov, —; Rock Back, —, Recov to CLOSED, —;
- 5-8 Pivot, —, 2, —; 3, —, 4 end in SEMI-CLOSED facing LOD, —; Rock Fwd, —, Recov, —; Rock Back, —, Recov, —;
- PART A
- 1-4 Fwd Two-Step; Fwd Two-Step; Cut, 2, 3, 4; Rock Back end M facing WALL in CLOSED, —, Recov, —;
- 5-8 Side, Close, Fwd, —; Side, Close, Back, —; Dip Back, —, Recov to face LOD, —; (Twirl) Fwd, —, 2, —;
- 9-12 Circle Away Two-Step; Circle Together Two-Step end in BUTTERFLY M facing WALL; Side, Behind, Side, Front; Side, Behind, Side, Front end in SEMI-CLOSED facing LOD;

PART B

- 1-4 Walk, —, 2 end in CLOSED, —; Pivot, —, 2 end in SEMI-CLOSED facing LOD, —; Walk, —, 2 end in CLOSED, —; Pivot, —, 2 to SEMI-CLOSED, —;
- 5-18 Walk, —, 2 to CLOSED, —; Pivot, —, 2 end M facing WALL, —; Turn Two-Step; Turn Two-Step end M facing WALL;
- 9-12 Rock Apart, —, Wrap both face WALL, —; Change Sides, —, 2 end in LEFT-OPEN facing LOD, —; (W XIF) Roll Across, —, 2 end M facing WALL and FACING, —; Rock Apart, —, Recov to BUTTERFLY, —;
- 13-16 Side, —, Behind, —; Side, —, Front to CLOSED, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED;

SEQUENCE: A — A — B — A — A — B — A end in CLOSED for Tag.

Tag:

- 1-3 Pivot, —, 2 end in SEMI-CLOSED, —; Fwd, —, Reach Fwd, —; Push Apart, —, Point, —.

SOME OF THESE DAYS — Belco 242

Choreographers: Pat and Louise Kimbley

Comment: A Cha-Cha that is not difficult and the music is quite danceable. None of the sections of the dance are repeats.

INTRODUCTION

- 1 M'S L and W'S R hands joined Partners facing M WALL Wait for three long pick up notes;

PART A

- 1-4 Fwd, Back, Back/Close, Back; Back, Fwd, Fwd/Close, Fwd; XIF, Recov, In

- Place, $\frac{2}{3}$; (W R) Spin L, 2, $\frac{1}{2}$, 3 end in BUTTERFLY M facing WALL;
- 5-8 Fwd, Back, Back/Close, Back; Back, Fwd, Fwd/Close, Fwd; XIF, Recov, In Place, $\frac{2}{3}$; Both L Spin, 2 $\frac{1}{2}$, 3 end in OPEN facing LOD;
- 9-12 Walk Fwd, 2, 3, Lift; Walk Fwd, 2, 3, Lift; Circle Away, 2, 3, Touch; On Arnd, 2, 3, Touch end facing No hands;
- 13-16 Rock Fwd, (Fwd) $\frac{1}{2}$ R Pivot, Fwd/2, 3; Rock Fwd, (W R Pivot) $\frac{1}{2}$ L Pivot; Fwd/2, 3; Rock Fwd, (Fwd) $\frac{1}{2}$ R Pivot, Fwd/2, 3; Rock Fwd, (Fwd) $\frac{1}{2}$ L Pivot, Fwd/2, 3 turn to OPEN facing LOD;
- 17-20 Walk Fwd, 2, 3, Lift; Walk Fwd, 2, 3 Lift end facing M WALL; Apart, 2, 3, Touch; Together, 2, 3 Touch to BUTTERFLY;
- 21-24 Side, Behind, Side, Touch; (Wrap) Side, Behind, Side, Touch end both facing LOD; Wheel Bwd, 2, 3, Touch; (Unwrap) Back, 2, 3, 4 end in BUTTERFLY M facing WALL;
- 25-28 Fwd, Back, Back/Close, Back; Back, Fwd, Fwd/Close, Fwd; XIF, Recov, In Place, $\frac{2}{3}$; Both L Spin, 2, $\frac{1}{2}$, 3 end in BUTTERFLY M facing WALL;
- 29-32 Side, Behind, Side, Front; Side, Behind, Side, Front end facing LOD; (Twirl slow 4 steps 2 meas) Walk Fwd, —, 2, —; 3, —, 4, —end facing partner M facing WALL;

SEQUENCE: A — B — A — B plus Ending.

Ending: (Twirl) Side, —, Behind, —; Apart, —, Point, —.

*If desired as a mixer, the M go fwd to W on his R in meas 20.

NORMA LOVES ME — Belco 242

Choreographers: Bud and Shirley Parrott

Comment: Swinging two-step music and a fun routine that all should have fun dancing. Twelve measures are repeats.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M facing WALL; Side, Behind, Side, Front; Pivot, —, 2, — end M facing WALL;

- 5-8 Turn Two-Step; Turn Two-Step end M facing WALL; (Twirl) Side, —, Behind, — end SEMI-CLOSED facing LOD; Walk Fwd, —, 2, —;

- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8 except to end BUTTERFLY M facing WALL;

PART B

- 17-20 Toe, Heel, Cross, —; Toe, Heel, Cross, —; Side, Behind, Side, Thru to OPEN facing LOD; Walk Fwd, —, 2, — end in BUTTERFLY M facing WALL;
- 21-24 Repeat action meas 17-20 except to end in CLOSED M facing LOD;

PART C

- 25-28 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, Close; Walk, —, 2, ;
- 29-32 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; (Twirl) Walk Fwd, —, 2, —; SEMI-CLOSED 3, —, 4, —;

SEQUENCE: A — B — C — A — B — C plus Ending.

Ending:

- 1-4 Toe, Heel, Cross, —; Toe, Heel, Cross, (Twirl) Side, —, Behind, —; Apart, —, Point, —.

LEFT WHAT

By Cliff Long, Mars Hill, Maine

Heads left

Square thru four hands

Left swing thru with outside two

Girls run to the left

Wheel and deal

Face those two slide thru

Left swing thru without a stop

Left spin the top

Girls run left

Do a partner trade

Boys do a U turn back

Left allemande

SINGING CALL*

HONKY TONK SONG

By Al Brundage, Stamford, Connecticut

Record: Blue Star # 1884, Flip Instrumental with Al Brundage

OPENER, MIDDLE BREAK, ENDING

Allemande left your corner do sa do

Men star left turn it round you go

Get your arm around your maid

Star promenade

Then the girls backtrack to

The honky tonk song

Second time you meet her

Turn thru and then

Allemande left your corner

Come back and promenade

Honky tonk all night long

When you get back home

Heads (sides) forward grand square

FIGURE:

Sides divide star thru

Right and left thru

Square thru three quarters round

And when you're there

Walk out of the square and then

California twirl then

Divide and star thru my friend

Allemande left your corner

Come back and do sa do

Corner star thru and promenade go

Honky tonk all night long

And when you get back home

Heads (sides) forward

Grand square

SEQUENCE: Opener, Figure twice for sides, Middle break, Figure twice for heads, Ending.

EASY DOES IT

By Ken Collins, Westlake Village, California

Two and four right and left thru
Four ladies chain
Heads half square thru
Just the ends star thru
Center two half square thru
Split two round one to line of four
Pass thru wheel and deal
Girls turn thru
Left allemande

The feature "Take a Good Look" (see page 14) is directed toward the dancer each month. A different dance movement that might be giving a bit of trouble is looked at carefully and dancers themselves provide some helpful suggestions. This also provides an opportunity for the caller to plan some careful workshopping. You might try out Flutter Wheel with these examples.

One and three flutter wheel
Square thru right and left thru
Flutter wheel
Square thru three quarters
Allemande left

One and three flutter wheel
Slide thru pass thru
Slide thru flutter wheel
Slide thru pass thru
Allemande left

Heads flutter wheel
Square thru four hands
Circle to a line
Pass thru wheel and deal
Double pass thru
First couple left next right
Right and left thru
Two ladies chain
Same couples flutter wheel
Star thru
Square thru three quarters
Allemande left

Heads flutter wheel
Same couples star thru
California twirl
Circle four to a line
Right and left thru
Two ladies chain
Same couples flutter wheel
Star thru two ladies chain
Flutter wheel pass thru
Allemande left

Heads promenade halfway
Right and left thru home
Same ladies chain
Same couples flutter wheel
Cross trail thru
Allemande left

Heads flutter wheel
Flutter wheel again (Zero)

Heads lead right and
Circle to a line
Pass thru California twirl
Right and left thru
Two ladies chain
Same couples flutter wheel
Cross trail thru
Allemande left

Head ladies chain
Rollaway half sashay
Flutter wheel (Men lead)
Box the gnat
Cross trail thru
Allemande left

One and three star thru
Flutter wheel pass thru
Right and left thru
Flutter wheel pass thru
Allemande left

One and three star thru
California twirl
Flutter wheel box the gnat
U turn back
Flutter wheel
Allemande left

SINGING CALL*

MANHATTAN MERRY GO ROUND

By Dan Dedo, N. Tonawanda, New York

Record: Pilgrim # 1003, Flip Instrumental with
Dan Dedo

OPENER, MIDDLE BREAK, ENDING
Jump on the Manhattan merry go round
Allemande the corner
Weave that old New York town

* Go out go in down to old Broadway
Meet your girl box the gnat
Those ladies promenade
Go one time around then do a do sa do

Allemande the corner
Promenade your own
Oh we won't get home till morning
On that Manhattan merry go round
FIGURE:

One and three promenade half way you know
Down the middle right and left thru
Turn a little girl you know

Dixie style make that wave
Balance up and back step thru and circle
Halfway around that track
Dive thru pass thru swing thru and then
Turn thru swing the corner

Promenade again
Oh we won't get home till morning
On that Manhattan merry go round

* Or

Go out go in down to 42nd Street

SEQUENCE: Opener, Figure twice for heads,
Middle Break, Figure twice for sides, Ending.

SMOOTH BUT SASSY

By Bill Barton, APO San Francisco, California
Head ladies chain rollaway
Heads star left three quarters
Right hand star with
The ones you have found
Heads to the center a left hand star
Go once and a half to other pair
Star by the right when you get there
Heads to the center a left hand star
Exactly once then circle up four full turn
Cross trail
Left allemande

SWING THRU #1

By Chuck Jordan, Burnaby, B.C., Canada
Head ladies chain right
Heads star thru swing thru star thru
Sides divide star thru
Right and left thru
Eight chain three
Left allemande

Here are some active figures sent to us by Ed Fraidenburg, Midland, Michigan.

Heads star thru
Pass thru and split two
Now line up four
Curlique all eight circulate
Cast off three quarters cross trail
Left allemande

Heads square thru and curlique
All eight circulate curlique
Right and left thru
Dive thru pass thru
Left allemande

Heads square thru and curlique
Ends fold peel off
Left allemande

Head ladies chain right
Heads curlique
Girls left turn thru
Centers swing thru
All four boys run right
Left allemande

Heads lead right
Circle to a line
Curlique all eight circulate
Cast off three quarters
Swing thru pass thru
Wheel and deal
Centers pass thru
Left allemande

Head ladies chain
Heads lead right circle to a line
Curlique all eight circulate
Cast off three quarters
Spin the top pass thru
Left allemande

Heads pass thru
Separate go round one to a line
Star thru substitute
Pass thru split two round one
Come down the middle
Right and left thru
Roll away a half sashay
Box the gnat change hands and girls
Left allemande

Four ladies chain across
Sides right and left thru
Heads square thru swing thru
Tag the line and peel off
Bend the line pass thru
Wheel and deal substitute turn thru
Left allemande

Heads cross trail go round one
Into the center left turn thru
Swing thru girls run
Girls circulate men fold star thru
Pass thru wheel and deal
Centers swing thru and turn thru
Left swing thru the outside two
Boys run boys circulate
Girls fold slide thru
Left allemande

SINGING CALL*

MY PRIDE

By Roger Morris, Carmichael, California
Record: Hi-Hat # 400, Flip Instrumental with
Roger Morris
OPENER, MIDDLE BREAK, ENDING
Circle left
I should have caught a freight and
Been a long way down the track
But I was hopin' this need for you
Had died allemande your corner
Get back a do sa do promenade
Go single file I cried
Four ladies backtrack
Turn thru and then
Allemande your corner promenade
I don't know how to tell you this
Yes I'll take you back
I'd whole lot rather have you
Than my pride
FIGURE:
One and three dance forward
Then come on back with you
Half square thru slide thru pass thru
Bend the line square thru
Four hands around will do
Pull the partner by left allemande
Do sa do around your own
Your corner lady swing
Swing that gal around and promenade
Sure I lose my self respect
Each time I take you in
But I'd whole lot better
Have you than my pride.
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

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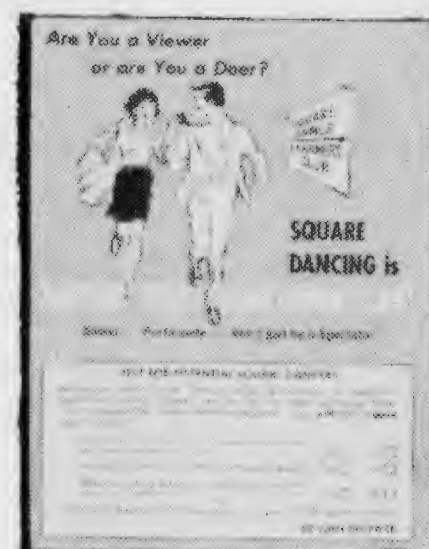
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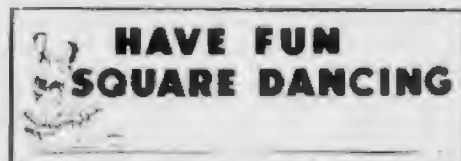
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**CALLER
 of the
 MONTH**

Mac McCullar
 — San Luis Obispo, Calif.



MAC McCULLAR'S CONNECTION WITH SQUARE DANCING goes back to the time when he was a youngster. His father was a prompter and played banjo. "I kept my fingers sore," says Mac, "as all the kids did in my neighborhood, learning to play a stringed instrument. Some of them learned; I still thump."

His current involvement in square dancing came in 1954 when he completed a beginners course. Later he began to learn to call which he finds is a continuous process. He has taught a minimum of two classes every year since 1955 and gets much satisfaction from this.

Mac teaches and calls an average of 165-170 nights a year, traveling thruout the State on weekends and beyond that during vacations.

After he helped to organize the Central Coast Callers Assn., Mac served as President twice, as Vice President, Secretary and now, Treasurer. He also helped organize the popular Square Affair, an annual square dance weekend sponsored by both the area caller and dancer associations. He was Program Chairman for this event for the first two years.

Mac has attended four National Conventions and hopes to be in New Orleans for the 20th National in June. He has called and served on panels at the Nationals.

Further involvement in the activity for Mac comes with his ownership of Scope Record Company and Sunny Hills Recordings. He records on Scope and has ten records to his credit. A knowledge of music and many years behind the mike have helped immeasurably in the production of square dance records.

"Lucky me," says Mac. His family are all girls; his wife Connie and his four married daughters are all square dancers and so can understand Dad's devotion to his square dance hobby.

(LETTERS, continued from page 3)

the States and what is happening with square dancing there and in all the world.

Johnnie Scott
Guam

Dear Editor:

I am starting my second trip with two groups of Basic 50—then go from there after 10 weeks. I find it hard to fight the instinct to throw in extras during those first 10 weeks but have proved it works much more smoothly to follow the program to the letter. We have yet to lose a new dancer for other than sickness, etc., much different from previous years, when the expected yield from initial enrollment was running 50% to 60%.

James L. Kelly
Holland Patent, N.Y.

Dear Editor:

Just received Ed Gilmore's Training Record and all I have to say is one word—Terrific! Hope more are coming out soon. As a real new caller I need all the help I can get; I only wish the material was more readily available.

Bryce E. Amunson
Wisconsin Rapids, Wisc.

Dear Editor:

Thanks for the handy envelope; it makes renewing soooo easy. Here is my renewal by return mail. Thanks for a fine and almost indispensable publication.

Jiggs Smith
Abilene, Texas

Dear Editor:

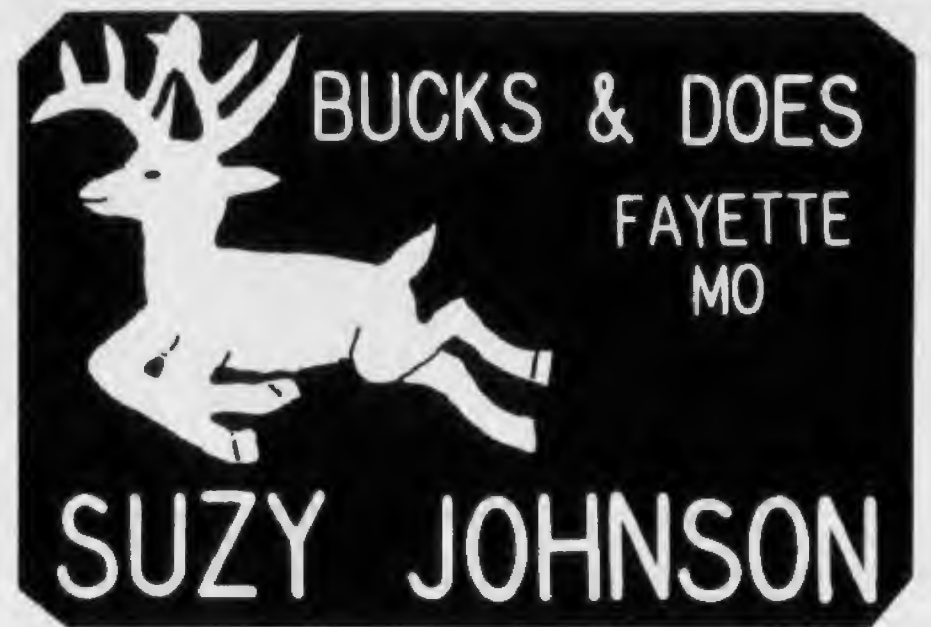
Square dance clubs throughout New Zealand appreciate the wonderful gestures of Mr. Jim Hilton of Concord, California, who has sent over 40 records, and Major Carl Finley of Omaha, Nebr. who has sent a dozen records, to help the clubs that have, as yet, no local caller. This fine effort will ensure that all new clubs will be able to build up a library for use after finishing the "tape learner class."

Art Shepherd
Christchurch, New Zealand

Dear Editor:

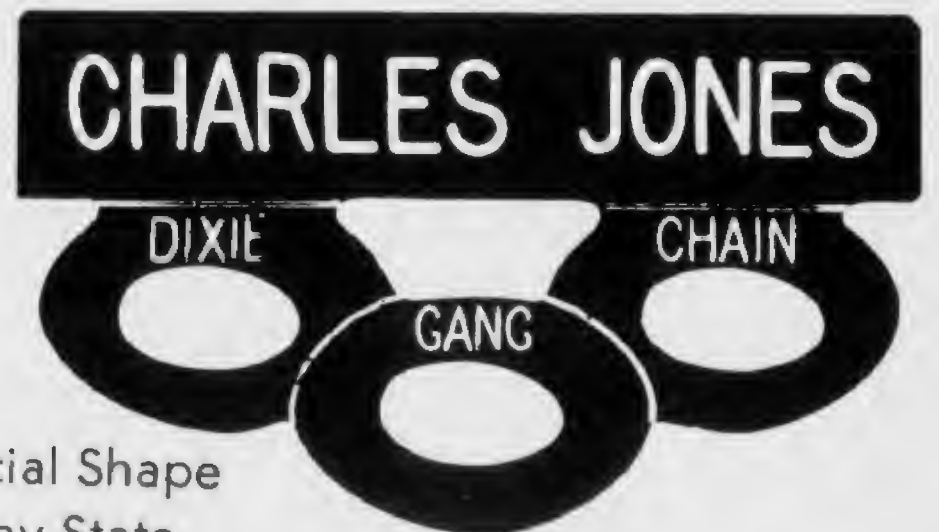
I would like to contribute to the success of square dancing in some way. I've been dancing for 20 years—squares, rounds, contras—and have been teaching and calling for 15 years. I presently have three home clubs in addition to calling for other clubs within a

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radius of 150 miles. I also staff two Folk Dance Camps twice a year.

I teach beginners classes for the three clubs each year and I am convinced that here-in lies the greatest opportunity to design the future of square dancing. You know the old adage—"as the twig is bent." Every caller or teacher should realize that the kind of a dancer a beginner turns out to be is to a great extent his credit or fault. My first requirement is that whatever one does it must be done to music or not at all. Too many people—I can't label them dancers—are still walking 1-1/16, 2%, etc., when it should be that old solid 1-2 and 3-4.

You stressed in one of your books the use of teaching in a circle and I was so glad for in a searching effort to find short cuts in teaching I had been using this method for a couple of years. It is invaluable. First of all—any figure using 4 people can be done from a circle and 100% of the dancers are working. If a foursome is not working, good—a Pass Thru will put them with new people. If a husband and wife are finding each other's mistakes unendurable—a Ladies Chain, Pass Thru and that's the last they will see of each other for awhile. The dancers can be moved as often as you wish and this teaches them to accept anyone for a partner. It is the greatest way to teach, from my experience, and I would like to see more callers and teachers try it.

Al Schinabart
Elk Garden, W. Va.

Dear Editor:

Thank you for a much needed magazine and a thoroly enoyable one, also. In fact we are so sold on Square Dancing we ordered, and will pass out to our class when they graduate,



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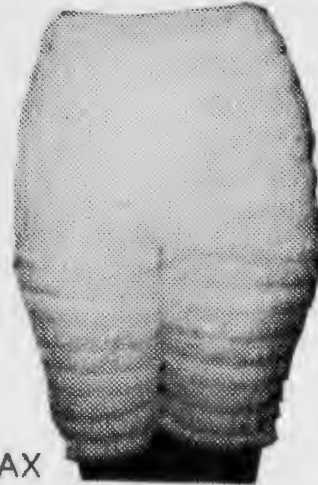
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Don and Helen Smith
Wheeling, Ill.

Dear Editor:

We surely appreciate the opportunity to be
listed as a dancer contact in the Square
Dancers Guide. Over the years we have met
dancers from as far away as Florida. The lists
seem to have a long life—which perhaps
shouldn't be surprising. We have been con-
tacted thru one of the lists which was over

two years old at the time.

Of course we use the Guide ourselves when
we are on the road.

Jay Clark
Portland, Ore.

Dear Editor:

Your L.P. Premium Records are fabulous
and they mean much to folks like me all over
the country. At this time we do not have an
active local caller here in Western Kentucky
so I've taken on the responsibility of teaching
new dancers. I have hundreds of singing calls



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 March 24 YWCA — Hot Springs, Ark.
 March 27 Des Moines, Iowa
 March 28 Omaha, Neb.

April 2 Kettering, Ohio
 April 4 Kent City, Ohio
 April 10 Syracuse, N.Y.
 April 14 Clinton, New York
 April 15 Skowhegan, Maine
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with simple calls starting with no more than the one-night-stand calls and then put on records that don't add more than a Right and Left Thru, Cross Trail, etc.

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are hard to come by.

Sid Jobs
 Murray, Ky.

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Stores handling square dance records and books anywhere in the world are listed in these pages. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Marvin Franzen.

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SINGING CALLS

WALK RIGHT BACK — Lore 1122

Key: B Flat Tempo: 125 Range: HC
Caller: Don Whitaker LB

Synopsis: (Break) Circle — allemande — partner right — men star left — turn thru — allemande — weave — promenade (Figure) Heads (sides) promenade three quarters — sides (heads) right and left thru — pass thru — do sa do — swing thru — boys run — bend the line — star thru — square thru three quarters — swing corner — promenade.

Comment: A very good tune and an action packed contemporary dance routine.

Rating: ☆☆☆

LET'S GO FISHIN' BOYS — Windsor 4958

Key: E Flat Tempo: 125 Range: HB
Caller: Nate Bliss LE

Synopsis: (Break) Circle — do sa do corner — see saw partner — allemande — weave —

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

do sa do — promenade (Figure) Four ladies in — men sashay and circle — four ladies in — men sashay and circle — allemande — allemande thar — shoot star — do sa do — corner swing — promenade.

Comment: Danceable music and very easy but well timed dance patterns.

Rating: ☆☆

RING OF FIRE — Jay-Bar-Kay 118

Key: B Flat **Tempo:** 125 **Range:** HC LB
Caller: John Hendron

Synopsis: (Break) Join hands — circle left — corner swing — allemande left — allemande thar — slip clutch — left allemande — weave — meet partner do sa do — promenade (Figure) Head (side) two up and back — rollaway — star thru — star by right once around — heads star left inside once around — right and left thru — dive thru — pass thru — swing corner — left allemande — come back promenade that girl.

Comment: A popular country tune and a good standard dance pattern.

Rating: ☆☆

MANHATTAN MERRY GO ROUND —

Pilgrim 1003*

Key: B Flat **Tempo:** 131 **Range:** HD LB
Caller: Dan Dedo

Synopsis: Complete call printed in Workshop.

Comment: A fast moving standard routine to an old standard tune.

Rating: ☆☆☆

THE GRANDE COLONEL SPIN — Kalox 1112*

Key: F **Tempo:** 126 **Range:** HG LB
Caller: Harper Smith

Synopsis: Complete call printed in Workshop.

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey as tabulated in mid-February.

SINGING CALLS

Mississippi	Wagon Wheel 603
Travel On	Grenn 12122
Snow Bird	Hi-Hat 397
New World In The Morning	Wagon Wheel 209
Mary Ann	Kalox 1107

ROUND DANCES

Loveland Waltz	MacGregor 5016
Cherry Time	Grenn 14142
Mammas Gone	Hi-Hat 880
High Society	Hi-Hat 877
Be My Love	Grenn 14139

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★ WASHINGTON

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Comment: An excellent combination singing call and quadrille. You will probably have to learn the tune as Harper calls it from the vocal side.

Rating: ☆☆☆

YOU AND I — Lore 1121

Key: E Flat Tempo: 126 Range: LB
Caller: Bob Augustin HC

Synopsis: (Break) Four ladies chain — rollaway — circle — rollaway — circle — allemande — weave — do sa do — promenade (Figure) Heads (sides) square thru — right and left thru — do sa do — ocean wave — eight circulate — right and left thru — dive thru — pass thru — corner swing — promenade.

Comment: Good music and a smooth dance that offers the good singer a chance to show off a bit.

Rating: ☆☆☆+

EL CUMBANCHEROS — Bogan 1235

Key: C Tempo: 129 Range: HE
Caller: Chuck Bryant LC

Synopsis: (Figure four times) Heads (sides) promenade halfway — lead right circle halfway — dive thru — pass thru — circle to a line — pass thru — wheel and deal — double pass thru — first couple left—next two right — right and left thru — do sa do — slide thru — pass thru — swing corner — circle — reverse single file — girls backtrack — partner right — allemande — weave — do sa do — promenade.

Comment: An interesting instrumental with a Latin beat. The standard figure has lots of action. The voice range on this goes much higher than most singing calls but it can be faked.

Rating: ☆☆☆

SOMEBODY LOVES YOU — Blue Star 1885

Key: C Tempo: 125 Range: HA
Caller: John Johnston LB

Synopsis: (Break) Allemande — do sa do — gents star left — star promenade — inside out full turn — circle — allemande — promenade — (Figure) Heads (sides) two ladies chain — rollaway — star thru — do sa do — swing thru — turn thru — allemande — do sa do — swing corner — promenade.

Comment: An old standard tune and a conventional dance pattern.

Rating: ☆☆☆

ONE EVENING WITH YOU — Mac Gregor 2083

Key: G Tempo: 126 Range: HE
Caller: Roger Morris LD

Synopsis: (Break) Left allemande — go forward two — men back in — right hand star — shoot star — swing corner — left allemande — promenade (Figure) Head (side) ladies chain — sides (heads) promenade three quarters — one and three (two and four) right and left thru — slide thru — pass thru



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Dick has been guest lecturer and instructor of Western Square Dance at numerous northeast universities, colleges and teacher training institutes.

Bachelors degree in Physical Education from Springfield College, Massachusetts, and Masters degree in Education and Recreation from New York University.

Dick is one of the East Coast's most outstanding National Callers and Square Dance Leaders.

JOHNNY DAVIS — KENTUCKY

Over 21 years of experience in all phases of square and round dance leadership. Toured extensively throughout U.S. and Canada. Featured caller for many of the leading festivals. Has served on the staffs of Boyne, Kirkwood, Woodlands, Lightning S, and Holiday Squares. Writes and records for Grenn Records. Has written articles and choreography for leading magazines. Conducted callers clinics, panels, and workshops throughout U.S. and Canada. Bachelors degree in Education. Currently working on Masters degree in Guidance and Counseling. Formal training in music and speech, and in radio-television arts. Johnny is one of the Midwest's most outstanding National Callers and Square Dance Leaders.



FOR COMPLETE INFORMATION

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Mack

Write:

Don Williamson, Route 8, Greeneville, Tenn. 37743

— cloverleaf — sides (heads) square thru
three hands — swing corner — promenade.
Comment: Voice range on this is much higher
than most singing calls. The tune is good and
it has a good danceable routine.

Rating: ☆☆

MY PRIDE — Hi-Hat 400*

Key: Three Tempo: 126 Range: HC
Caller: Roger Morris LB

Synopsis: Complete call printed in Workshop.

Comment: A very good country tune and a
good standard routine.

Rating: ☆☆☆

HONKY TONK SQUARE — Blue Star 1884*

Key: E Flat Tempo: 128 Range: HC
Caller: Al Brundage LC

Synopsis: Complete call printed in Workshop.

Comment: A bouncy dance in shuffle rhythm
and good music and a routine that will keep
the dancers on their toes.

Rating: ☆☆☆

GEORGIA SUNSHINE — Longhorn 187

Key: F Tempo: 125 Range: HC
Caller: Bill Barnett LC

Synopsis: (Break) Circle — girls star right three
quarters — allemande — partner right —

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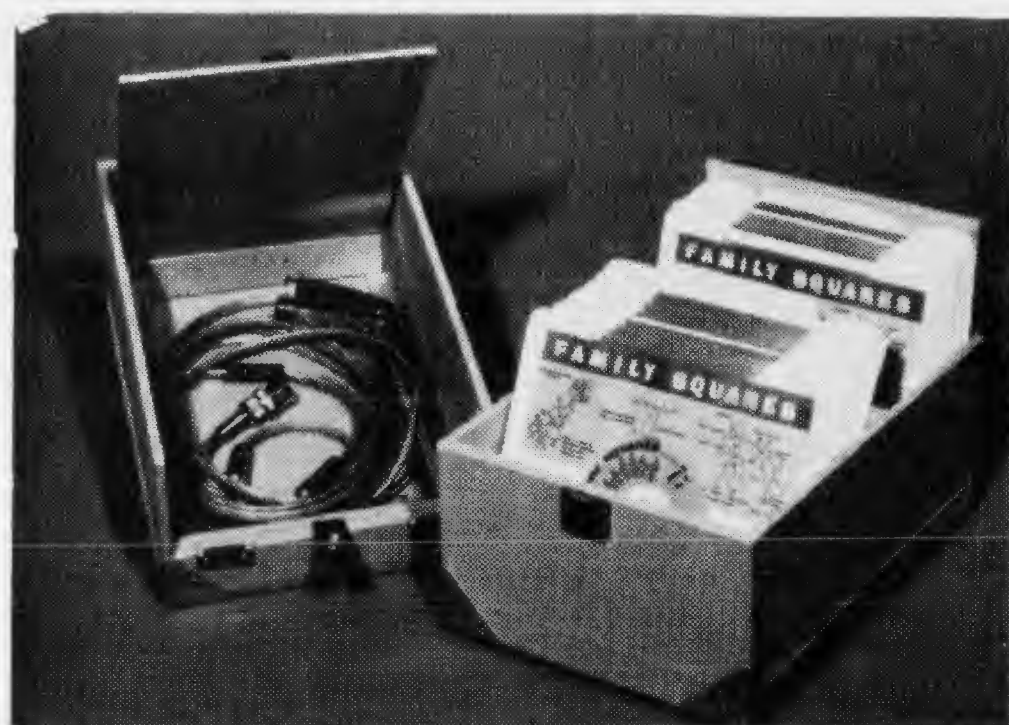
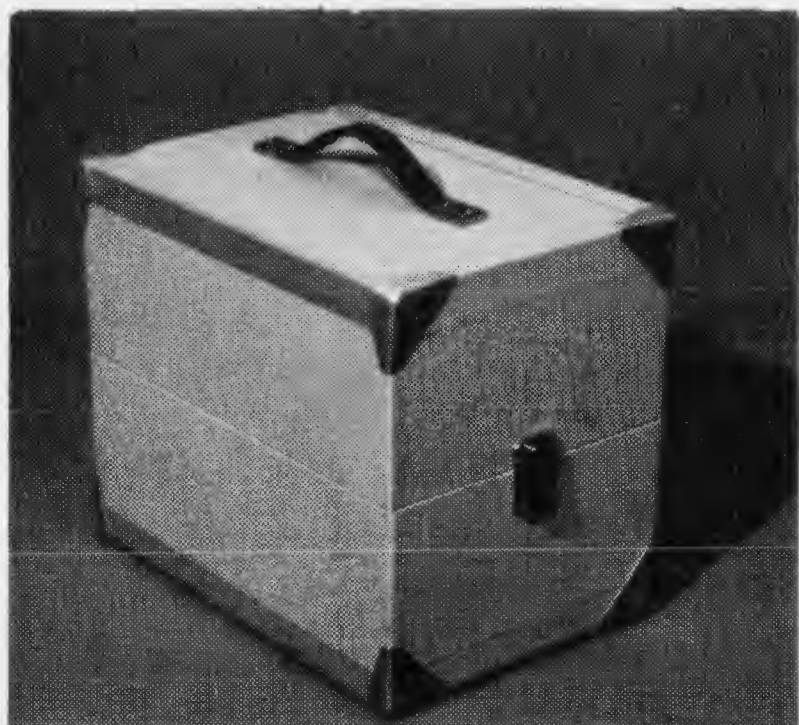
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men star left — swing partner — promenade
(Figure) Head (side) ladies chain — heads
(sides) promenade three quarters — slide
thru — square thru — eight chain six —
swing corner — promenade.

Comment: Good music and a good standard
dance pattern.

Rating: ☆☆

NORTHLANDS — Square Tunes 129

Key: B Flat **Tempo:** 124 **Range:** HD
Caller: Web Witter **LE**

Synopsis: (Break) Four ladies promenade inside
— partner swing — Heads (sides) face grand
square — swing partner — promenade
(Figure) Head (side) ladies chain — head
(side) star thru — double pass thru —
cloverleaf — swing thru — turn thru —
allemande — do sa do — swing corner —
promenade.

Comment: Tune and music have a strong coun-
try sound. The dance is contemporary and
well timed.

Rating: ☆☆

UP IN THE SKY — Top 25221

Key: B Flat **Tempo:** 128 **Range:** HD
Caller: Chip Hendrickson **LD**

Synopsis: (Break) Heads (sides) pass thru —
separate round one — square thru three
quarters — allemande — do sa do — ladies
promenade — do sa do — promenade
(Figure) Four ladies chain — heads (sides)
promenade half way — lead right circle
four to a line — cross trail — allemande —
weave — do sa do — men star left —
do sa do — corner swing — promenade.

Comment: This is an excellent instrumental.
There is an error in our call sheet but the
producer will replace it for you. It should be
a good dance.

Rating: ☆+

I'M HOPIN' — Blue Star 1883

Key: B Flat **Tempo:** 125 **Range:** HB
Caller: Dick Bayer **LB**

Synopsis: (Break) Circle — reverse single file —
ladies backtrack one time — turn thru —
allemande — weave — do sa do — promenade

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(Figure) Heads (sides) rollaway — star thru — do sa do — swing thru — boys run — couples hinge and trade — center four square thru three quarters — corner swing — promenade.

Comment: A good tune and a contemporary routine. Music is in a comfortable voice range.

Rating: ☆☆☆

RAILROAD BUM — Rockin' "A" 1350

Key: C **Tempo:** 125 **Range:** HA
Caller: Bill Wilson **LC**

Synopsis: (Break) Circle — allemande — do sa do — gents star left — turn thru — allemande — weave — do sa do — promenade (Figure) Heads (sides) lead right circle to a line — pass thru — wheel and deal — double pass thru — first couple left — next couple right — square thru — swing corner — allemande — promenade.

Comment: A good instrumental although tune is a little repetitive. Dance patterns are standard.

Rating: ☆☆☆

GIVE ME BACK MY HEART — Blue Star 1886

Key: E Flat **Tempo:** 125 **Range:** HC
Caller: Marshall Flippo **LB**

Synopsis: (Break) Allemande — do sa do — gents star left — do sa do — corner swing — circle — allemande — pass one — promenade (Figure) Heads (sides) promenade three quarters — sides (heads) right and left thru — swing thru — turn thru — allemande — weave — do sa do — promenade corner.

Comment: Well played music and a smooth well timed dance pattern.

Rating: ☆☆☆

I'LL NEVER LOVE ANOTHER —

Rockin' "A" 1351

Key: E Flat **Tempo:** 130 **Range:** HC
Caller: Paul Childers **LC**

Synopsis: (Break) Allemande — do sa do — circle — men star right — allemande — weave — do sa do — promenade (Figure) Four ladies chain three quarters — heads

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Caller: Web Whitter

ST - 128 "SUNSHINE BLUES"

Caller: Danny Robinson

ST - 127 "ONE MORE TIME WITH FEELING"

Caller: Jack Livingston

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(sides) promenade three quarters — sides
(heads) swing thru — turn thru — do sa do
— square thru three quarters — allemande
— pass one — promenade.

Comment: A fast moving contemporary dance
to a country tune. The call is a little wordy.

Rating: ☆☆

— sides (heads) do sa do — slide thru —
pass thru — swing — allemande — weave —
do sa do — promenade.

Comment: One of several dances out to this
tune. Danceable music and a standard pat-
tern.

Rating: ☆☆

SNOWBIRD — Jewel J-145

Key: C Tempo: 128

Range: HC
LC

Caller: Jim Coppinger

Synopsis: (Break) Circle — do sa do corner
— see saw partner — men star right —
allemande — weave — do sa do — promenade
(Figure) Heads (sides) promenade half way

FIRST DAY — Blue Star 1888

Key: B Flat

Tempo: 125

Range: HB
LB

Caller: Bob Fisk

Synopsis: (Break) Circle — allemande —
partner right — ladies promenade — box
the gnat — weave — do sa do — promenade
(Figure) Four ladies chain — heads (sides)

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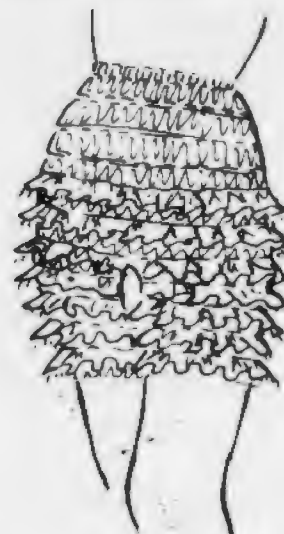
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right and left thru — rollaway — circle —
men pass thru — turn right single file —
girls pass thru — swing — promenade.

Comment: A danceable tune and a standard
dance pattern.

Rating: ☆☆

PRIMROSE LANE — Mac Gregor 2081

Key: G Tempo: 125 Range: HE

Caller: Art Miller LD

Synopsis: (Opener Only) Circle half way —
allemande — weave — partner right —
men star left — partner right — allemande —
swing — promenade (Break and Ending)
Circle half way — allemande — weave —

partner right — men star left — partner right
— allemande — swing — promenade (Figure)
Heads (sides) square thru — spin chain thru
— swing thru — girls trade — swing thru —
boys trade — swing that girl — men star left
— promenade.

Comment: Recorded in a higher voice range
than most singing calls. Call uses different
parts of the music each time the figure is
done. Dance patterns are standard.

Rating: ☆+

KENTUCKY BLUES — Windsor 4959

Key: D Tempo: 129 Range: HC

Caller: Larry Jack LA

Synopsis: (Break) Circle — allemande — do sa

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do — men star left — turn thru —
allemande — weave — do sa do — allemande
— promenade (Figure) Heads (sides)
promenade all the way around — sides
(heads) do sa do — ocean wave — swing
thru — spin the top — pass thru — allemande
— weave — do sa do — corner swing —
promenade.

Comment: A repetitive tune and a wordy but
quite danceable routine.

Rating: ☆☆

AUSTRALIAN MATILDA — Top 25223

Key: C Tempo: 135 Range: HC
Caller: Wally Cook LG

Synopsis: (Break) Allemande — right and left
grand — promenade — heads wheel around
— right and left thru — cross trail —
allemande — do sa do — promenade (Figure)
Heads (sides) square thru — spin chain
thru — all eight circulate — turn thru —
allemande — pass one — swing —
promenade.

Comment: Good but very fast music in 6/8
time and an action packed dance pattern.

Rating: ☆☆☆+

HOEDOWNS

KNOCK — Grenn 12123

Key: F Tempo: 125
Music: Al Russ — Piano, Guitars, Drums, Bass

S.J. TRADITIONAL, Flip side to Knock.

Key: C Tempo: 131
Music: Al Russ — Violins, Guitar, Drums, Bass
Comment: "Knock" has a melodious lead and
has a contemporary sound. The other side
is a traditional style, fast, smooth hoedown
with fiddle lead.

Rating: ☆☆

FUMBLE — Blue Star 1887

Key: G Tempo: 126
Music: Blue Star Band — Violin, Guitar, Drums,
Bass

BABS, Flip side to Fumble.

Key: G Tempo: 128

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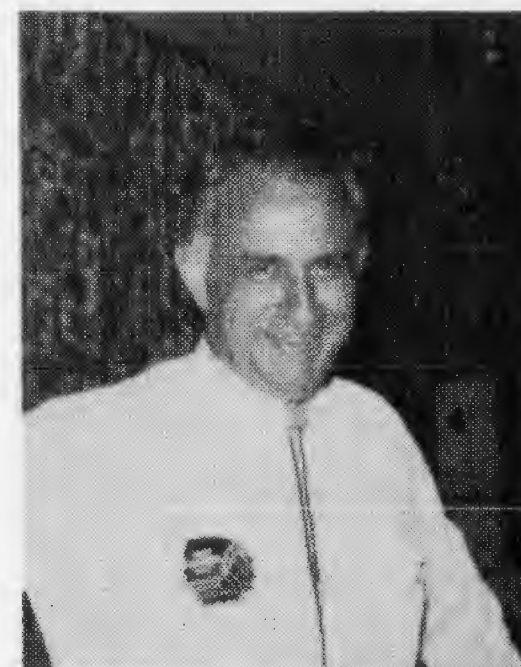
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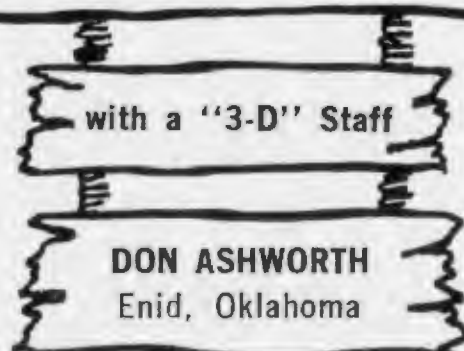
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IN MEMORIAM

Gert Thompson of Cleveland, Ohio passed away on January 7. Gert was an enthusiastic square and round dancer and instructor; one who spread good will throughout the world. Our deepest sympathy is extended to her family and friends.

DANCE SELECTIONS

The B & R Record Dancers of Phoenix, Arizona, selected the December releases as follows: Oh Lonesome Me (Hi Hat); Honky Tonk Square and I'm Hopin' (Blue Star); Looking Out My Back Door (Windsor); Holly Jolly Christmas (Top); Railroad Bum (Rockin' A); Kansas City Song (Bogan); Snowbird (Jewel); You and I (Lore); and Sad and Lonely (Kalox).

The Square Dance Platter Parade in Denver, Colo., rated December releases this way: Sing-

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ing Call Records—Marry Me and Looking Out My Back Door (Windsor); Holly Jolly Christmas (Top); Honky Tonk Square (Blue Star); Snowbird and Somebody Loves You (J BAR K). They liked S. J. Traditional on Grenn for the hoedown and Hum a Waltz, also on Grenn, for the round dance.

ROUND DANCE ANALYSIS

Joseph Reid of Springfield, Missouri, has done a research project to analyze the round dance scene, covering the period from 10 months of 1963 thru 8 months of 1970 in Square Dancing Magazine. Among other interesting statistics he has ferreted out the round dance records placing more than 10 times on the top 5, from the list of Best Sellers. In 1963-64, Fraulein on Blue Star took first place eight times; placed 6 more. In 1965-66 Oh Boy on Belco took first place 4 times; placed 8 more. In 1966-67 Marie on Sets in Order placed 12 times. In 1966-67 Mexicali Rose took first place 7 times; placed 4 more. Two 1969-70 current dances have scored 9 times already but both have scored first only once. These are Shenandoah Waltz on Belco

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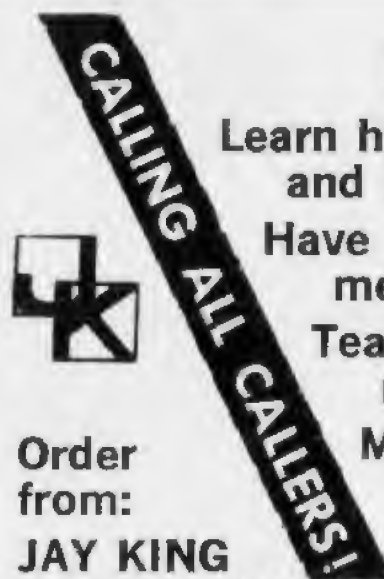


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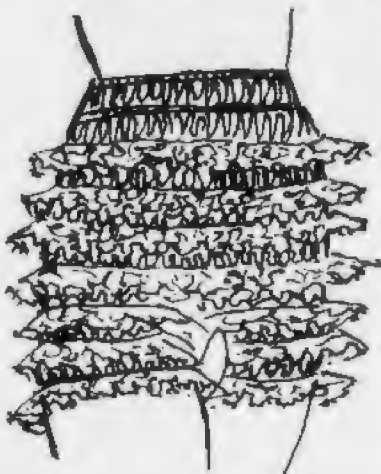
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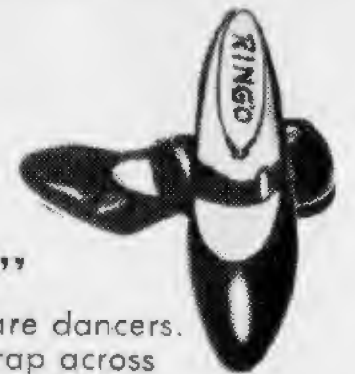
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AREA PUBLICATIONS

Area publications which have come into being during recent months include The Coordinator published by the Finger Lakes Area Council of Square and Round Dance Clubs in New York. The small but neatly done sheet gives some editorial thoughts, listing of dances and locations, news of coming events and includes some advertising. Frank and Cathy Darrow are Editors.

The Long Island Square Dancers Federa-

tion also in New York is now putting out The Promenader on a six-a-year basis. The January-February issue had 38 pages of news and information on the local scene. Illustrations are done with humor and each of the square dance clubs in the federation is given a spot for its particular news. There are dance listings and quite a lot of advertising of interest to square dancers. Hilde and Jack Lindquist are the Editors and doing a creditable job.

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In Promenade Magazine, put out by the North Texas Square Dance Council, Bill Barnett writes:

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(WORLD, continued from page 31)

Anderson, Stu Robertson and Tom Rinker with rounds under the direction of Howard and Phyllis Swanson. Write Nick Ange, 212 E. Campbell Ave., Sherrill, N.Y. 13461.

The 5th Annual Peach Blossom Square Dance Festival will take place in Canajoharie with Earl Johnston, Charlie Baldwin, M. O.



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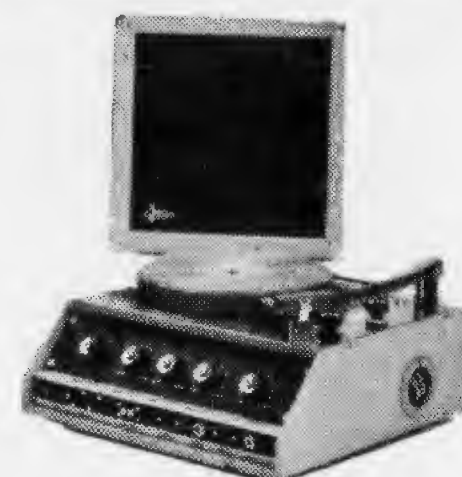
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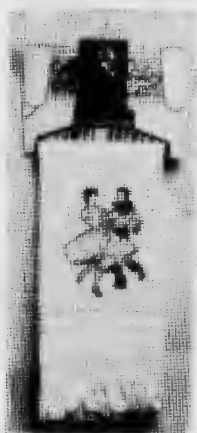


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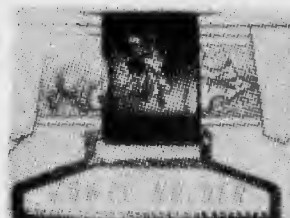


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Guest callers at the Hayloft in Asbury Park will be Terry Stuzman on March 20; Glenn Cooke on March 27. —*Sylvia R. Keleigh*

(BIG EVENTS, continued from page 7)

Apr. 17—Humboldt Hoedowners 20th Anniv. Rhododendron S/D Fest., Munic. Audit.,

Eureka, Calif.

Apr. 17—4th Lynchburg S/D Fed. Festival Holy Cross School, Lynchburg, Va.

Apr. 18—April Shower S/D, LaSalette Sem., Gym, Rte. 146, Altamont, N.Y.

Apr. 18—8th Ann. Promenade Jamboree Toledo Sports Arena, Toledo, Ohio

Apr. 18—4th Ann. Susquehanna Valley S/D Assn. Presidents Square-Up, Millerstown, Pa.

Apr. 23-24—12th New England Square Dance Convention, Springfield, Mass.

Apr. 23-24—Century II Spring Festival

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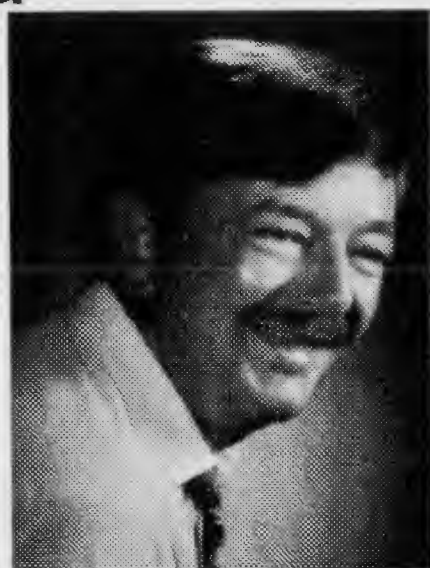
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Apr. 24-25—Ann. Western Nebraska S/D
Assn. Festival, Public School Audit.,
Ogallala, Nebr.

Apr. 25—New Orleans R/D Festival

Apr. 30-May 2—12th Ann. Buckeye S/D
Convention, Ohio Expo. Center,
Columbus, Ohio

Apr. 30-May 2—24th Silver State S/D
Festival, Centennial Colis., Reno, Nevada

May 1-2—Illinois Fed. Ann. May Fest.
YMCA, Decatur, Ill.

May 2—Annual Round Dance Workshop
Canterbury Comm. Centre, Ottawa,
Ont., Can.

May 7-8—Kansas State Convention
Century II Civic Ctr., Wichita, Kans.

May 8—8th Ann. S & R/D Festival
Munic. Aud., Houma, Louisiana

May 13-15—10th Ann. International S/D
Conv., McMaster University
Hamilton, Ont., Canada

May 14-16—Big U Festival
Vernal, Utah

May 15—12th Ann. Tulip Time Festival
W. Ottawa H.S. Gym, Holland, Mich.

May 28-29—Cowtown Hoedown
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May 28-31—6th Annual Shin-Dig
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June 3-5—12th International S/ & R/D Convention, Glasgow, Montana

June 4-5—NCASDLA Super Jamboree Virginia

June 4-6—8th Ann. Idaho State S/ & R/D Fest., H.S., Twin Falls, Idaho

June 5—9th Ann. Texas State Fed. S/ & R/D Festival, Hemisfair Conven. Center, San Antonio, Texas

June 5—2nd Cumberland Festival Cumberland, Md.

June 6—5th Ann. Aloha Luau S/D Melody Acres, Markle, Ind.

June 11-12—17th Ann. CSSDA S/ & R/D Festival, H.S., Grand Junction, Colo.

June 11-13—20th State S/D Fed. Conv. S.W. Minn. College, Marshall, Minn.

June 12—5th Ann. Mountain Style S/D Fest. Hoedown Island, Slade, Ky.

June 12-13—4th Ann. Gold Diggers' Dance & Breakfast, Fair Grounds, Yreka, Calif.

June 17-19—14th Oreg. State Fest. Grants Pass, Oreg.

June 17-19—18th Ann. Fla. S/D Dance Conv. Jacksonville, Fla.

June 18-19—21st Ann. Washington State S/D Festival, Capitol Pavil., St. Martins Coll., Olympia, Wash.

June 18-19—2nd Ann. Hampton Roads S/ & R/D Festival, Hampton Roads Colis., Hampton, Va.

June 22—Trail In Dance, Capitol House Hotel, Baton Rouge, Louisiana

June 24-26—20th National Square Dance Convention, The Rivergate, New Orleans, La.

June 25-27—Pee Gee Centennial Jamboree Prince George, B.C., Canada

July 1-4—Carolina Summer Fest. and Callers College, Montreal, N.C.

July 2-4—5th Alaska State S/D Festival Juneau, Alaska

July 5-10—Midsummer Bonspiel, Nelson, B.C.

July 9-11—16th Ann. Intermountain Assn. Funstitute, McCall, Idaho

July 15-17—Saskatchewan Homecoming S/D Jamboree, Yorkton, Sask., Canada

July 17—Ann. Alliston Swinging Eights Barn Dance/Barbecue, Alliston, Ont., Canada

July 24-25—5th Ann. S/D Fest. Evansville, Ind.

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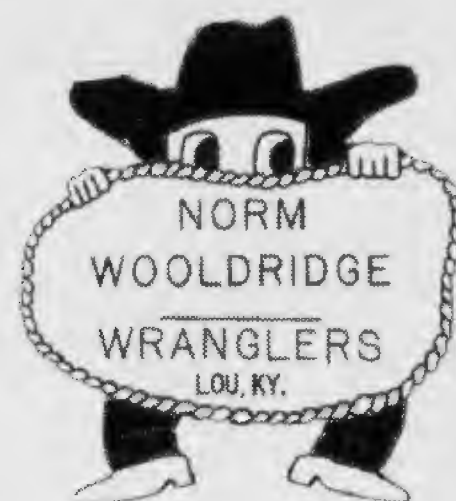


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Aug. 9-14—18th Ann. B.C. S/D Jamboree
Penticton, B.C., Canada

Aug. 12-14—9th Ann. Reunion Overseas
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Aug. 13-15—2nd Ann. Monterey Square
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Aug. 29-Sept. 4—2nd Ann. Fall S/D Rd-Up
Peaceful Valley Lodge, Lyons, Colo.

Sept. 3-4—5th Ann. Tri-State Festival
Notre Dame Recr. Hall, South Bend, Ind.

Sept. 3-4—6th Ann. Western Style S/D Fest.
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Sept. 16-18—10th Delaware Valley S/D
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 Oct. 2-3—Prairie Schooners Fun Festival Sidney, Nebraska
 Oct. 8-9—Lucky 7th Ann. International Fall Festival, Onandaga County War Mem., Syracuse, N.Y.
 Oct. 8-9—16th Chattanooga Choo Choo

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 Oct. 9—3rd Ann. C.K.S.D.A. Callers Cotillion Abilene, Kansas
 Oct. 16-17—6th Ann. Syracuse Area Assn. Festival, Syracuse, N.Y.
 Oct. 22-24—Annual Christchurch S/ & R/D Convention, Christchurch, New Zealand
 Oct. 30—Black Hills Assn. Special Dance South Jr. H.S. Gym, Rapid City, So. Dak.
 Oct. 30—Lansing Federation Callers Festival New National Guard Armory, Lansing, Mich.
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